SHAKESPEARE'S

TRAGEDY OF

KING RICHARD THE SECOND

EDITED, WITH NOTES

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ILLUSTRATED

NEW YORK ·:· CINCINNATI ·:· CHICAGO
AMERICAN BOOK COMPANY

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RICH. II.
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PREFACE

This play, which I first edited in 1876, has now been thoroughly revised on the same general plan as its predecessors in the new series.

While I have omitted the majority of the textual notes that appeared in the former edition, I have retained the more important of those upon the different readings of the quartos — particularly the first quarto — and the folios, on account of the variations in the best recent texts due to the preference of their editors for the one or the other authority. The Cambridge editors, who, as a rule, follow the quartos published earlier than the folios, do so almost invariably in the present play, except in the "new additions of the Parliament scene," which are not found in the first and second quartos. They say: "For this part, therefore, the first folio is our highest authority; for all the rest of the play the first quarto affords the best text." For myself, I agree with those editors who often regard the folio readings as better; but I give both in the Notes, that the student or critical reader may have the means of settling the question for himself.

CONTENTS

PAGE

INTRODUCTION TO KING RICHARD THE SECOND . . . 9

The History of the Play 9

The Sources of the Plot 12

General Comments on the Play 12

KING RICHARD THE SECOND 21

Act I 23

Act II 50

Act III 77

Act IV 101

Act V 115

NOTES 143

APPENDIX

The Time-Analysis of the Play 265

List of Characters in the Play 267

INDEX OF WORDS AND PHRASES EXPLAINED . . . 269

Tomb of Edward III

The Savoy

INTRODUCTION TO RICHARD THE SECOND

The History of the Play

Richard II was written soon after *Richard III*, though, like that play, it was not printed until 1597, in a quarto edition without the author's name, which was added in a second edition the next year.

A third quarto appeared in 1608, "with new additions of the Parliament Sceane, and the deposing of King Richard," as the title-page informs us. It was reprinted in 1615 with the same title-page. A fifth quarto, apparently from the text of the second folio (1632), was issued in 1634.

The "new additions" of the third quarto, which are retained in the succeeding editions, occur in the first scene of act iv, beginning with line 154, "May it please you, lords, to grant the commons' suit?" and ending with line 317 (318 in editions that retain "Here,

cousin" as line 182), "That rise thus nimbly by a true king's fall." Though not printed during the life of Elizabeth, there can be little doubt that they formed part of the play as originally written; for they agree with the act in style and rhythm, and are the natural introduction to the Abbot's speech (line 320): "A woeful pageant have we here beheld." Their suppression in the earlier editions was probably for fear of offending Elizabeth, who was very sensitive upon the subject of the deposition of an English sovereign. It had been often attempted in her own case, and she did not like to be reminded that it had been accomplished in Richard's. It is said that once when Lambarde, the keeper of the records in the Tower, in showing her a portion of the rolls he had prepared, came to the reign of Richard II, she exclaimed, "I am Richard the Second; know ye not that?" In 1599 Sir John Hayward was severely censured in the Star Chamber, and committed to prison, for his *History of the First Part of the Life and Reign of King Henry IV*, which contained an account of the deposition of Richard.

There was another play, and not improbably two other plays, on the same subject, extant in Shakespeare's time, but now lost. On the afternoon of the day preceding the insurrection of the Earl of Essex in 1601, Sir Gilly Merrick, one of his friends, had a play acted before a company of his fellow-conspirators, the subject of which was "deposing Richard II." It could scarcely have been Shakespeare's, for it is described as

an "obsolete tragedy," and the players are said to have complained "that the play was old, and they should have loss in playing it, because few would come to it."

In the Bodleian Library at Oxford there is a manuscript diary by Dr. Simon Forman, in which allusion is made to a play of *Richard II* acted at the Globe Theatre, April 30, 1611. This play, however, began with Wat Tyler's rebellion, and seems to have differed in other respects from Shakespeare's.

The date of the play is fixed by some of the editors in 1593 and by others in 1594 or 1595. Sidney Lee is probably right in putting it "very early in 1593." He adds, "Marlowe's tempestuous vein is less apparent in *Richard II* than in *Richard III*," but he believes the play "was clearly suggested by Marlowe's *Edward II*," closely imitating that drama "throughout its exposition of the leading theme — the development and collapse of the weak king's character."

For the text of *Richard II*, the quarto of 1597 and the folio of 1623 are the best authorities. In the latter the play appears to have been printed from a copy of the quarto of 1615, corrected with much care, and possibly (as White suggests) the stage copy of the Globe Theatre; but, like the rest of the folio, it is marred by many errors of the type, and also by sundry omissions, amounting to about forty-five lines in all. Some of these may have been made intentionally in revising the quarto for the printers of the folio; but there can be no question that some are accidental, and perhaps all of

them are. For supplying these deficiencies, and for the correction of typographical and other errors, the quarto is invaluable. On the other hand, in the "new additions" first printed in the quarto of 1608, the imperfect text of that edition appears to have been corrected for the folio from the author's manuscript. For this part of the play, therefore, we must depend on the folio, as well as for the corrections of the 1615 quarto already mentioned. There are but few difficulties in the text that are not removed by a careful collation of the two authorities.

The Sources of the Plot

There is no reason for thinking that Shakespeare was indebted to either of the plays mentioned above (which some critics suppose to be the same) or to any earlier one on the subject. His principal authority for the historical facts he has used was Holinshed's *Chronicles*, the first edition of which was published in 1577. The dramatist used the second edition (1586–87), as the withering of the bay-trees, alluded to in ii. 4. 8 ("The bay-trees in our country are all wither'd"), is not found in the first.

General Comments on the Play

Though "unsuited for the stage," Coleridge regarded *Richard II* as "the most admirable of all Shakespeare's purely historical plays." He adds: "The two parts of

Henry IV form a species by themselves, which may be named the mixed drama. The distinction does not depend on the mere qualities of historical events in the play compared with the fictions — for there is as much history in *Macbeth* as in *Richard* — but in the relation of the history to the plot. In the purely historical plays, the history forms the plot; in the mixed, it directs it; in the rest, as *Macbeth*, *Hamlet*, *Cymbeline*, *Lear*, it subserves it. . . . The spirit of patriotic reminiscence is the all-permeating soul of this noble work. It is, perhaps, the most purely historical of Shakespeare's dramas. There are not in it, as in the others, characters introduced merely for the purpose of giving a greater individuality and realness, as in the comic parts of *Henry IV*, by presenting, as it were, our very selves. Shakespeare avails himself of every opportunity to effect the great object of the historic drama, that, namely, of familiarizing the people to the great names of their country, and thereby of exciting a steady patriotism, a love of just liberty, and a respect for all those fundamental institutions of social life which bind men together."

Verplanck (*Illustrated Shakespeare*, 1847, long out of print, and to be found in few of the libraries), after quoting Johnson's criticism that the play "is not finished with the happy force of some other of Shakespeare's tragedies, nor can it be said much to affect the passions or enlarge the understanding," remarks: —

"It is certainly true that this play does not 'affect the

passions' like *Lear* or *Othello*, but it is obvious that it is not addressed to the stronger and deeper sympathies springing from the domestic affections, or the experience of private life, but is strictly a drama of national incident and public characters; and that it can therefore excite the passions and enlarge the understanding only so far as history itself can do so. But in this object its merits are of the highest order, and they are too of the very kind which no one would seem more likely to appreciate than Johnson himself.

"It has comparatively few of those delicate touches of description or of allusion to natural beauty, or of those slight and graceful suggestions of feeling or of imagery, to which nature had made the mind of the great English critic of the last (eighteenth) century somewhat obtuse, and his mental, like his physical, vision, dim and indistinct. But it is rich in all that the moral critic himself most delighted in. It is alive with the exhibition of men acting in great and stirring scenes, and under varied and interesting aspects of life. It paints with nice discrimination the arts of political popularity and the fickleness of popular favour — the means by which power is often unrighteously wrung from those by whom it may yet be rightfully lost — 'the insolence of office,' and the crawling abjectness in adversity of him who derives dignity from office alone. It contains, in short, without the forms of ethical instruction, a great moral lesson of the emptiness and uncertainty of human greatness — how little of dignity it

confers, when not used for the beneficent ends for which it is bestowed — and how severe is the just though late retribution of shame and woe for its abuse. All this is embodied in real incidents and personages, presented with perfect truth and life, in the very spirit and language, and port and bearing, and armour and pomp of the most romantic and picturesque period of European history. The whole story with its stately personages passes before us in one gorgeous pageant; just as when —

> "'the duke, great Bolingbroke,
> Mounted upon a hot and fiery steed,
> Which his aspiring rider seem'd to know,
> With slow but stately pace kept on his course; —'

followed by the dethroned Richard, — a continued succession of scenes as vivid and magnificent as the pictures of the poet's great contemporary, Rubens. Nor can anything be more true, either in historical accuracy or in that higher and more pervading truth of human nature, than the several characters who pass over the scene — the crafty, bold, ambitious, resolute Bolingbroke, and Richard, womanish alike in good and evil, in infirmity of purpose, in varying resolution, in elation in prosperity, and in the return of gentler and kinder feelings in the hours of sorrow and distress. It has all that solid and living truth in its representation of the old English chivalric aristocracy and their times, which has made Shakespeare's English 'Histories' the text-book of a large portion of English history to all of Eng-

lish blood, and rightly so, because they more than compensate for their slight inaccuracies of detail by the vividness and force which they give to the 'very form and pressure' of those times. It is therefore that as an historical drama, in the strictest sense of the term, *Richard II* is eminently entitled to Coleridge's strong eulogy of being 'the first and most admirable of its author's historical plays'; and it may be added with equal confidence that it is, in this same strict sense, one of the most perfect of all historical dramas ever written. But it is only in the light of a purely historical play that it is entitled to claim this superiority; for numerous as are its merits, poetical and dramatic, it must 'pale its ineffectual fires' when compared with dramas like *Antony and Cleopatra* or *Henry IV*, founded upon history and representing historical personages, yet not restricted to a merely historical interest. In these plays the sober groundwork of historical truth is relieved by the gay contrast of comic invention, or illuminated by the flashes of that deeper tragic emotion which can be awakened only by our sympathies with man as man, in his personal and individual character. *Richard II* tells the story of that monarch's times, with little other aid of dramatic art than of rejecting the form of a mere dramatic chronicle, and of condensing the whole reign into its closing scenes, leaving its earlier incidents to be gathered from the dialogue and narration. It thus tells the tale of the most memorable example that had yet occurred in modern times of a sov-

ereign deposed for abuse of power, an event remarkable in itself, and still more interesting to Englishmen as being the origin of that long series of civil contests which for half a century stained England's fields and scaffolds with English blood shed by Englishmen. The throwing of the more odious or contemptible parts of Richard's life into narrative and allusion seems to have been adopted for the purpose, which it certainly attains with much skill, of taking off that feeling of repugnance towards him which would naturally be excited if his crimes and follies were more distinctly presented, and which it would be impossible to change into that commiserating sympathy that we now feel at his downfall. Still the interest is purely historical and political, and we cannot mourn with the dethroned monarch for the loss of his crown as we can partake of Constance's maternal sorrows, shudder under the fiery indignation or the frenzy of Lear, or sympathize with the frailties of a noble mind in Antony. It is probably on account of the comparative weakness of the tragic interest that the poet did not care to hazard weakening its effect by the contrast of laughable or lighter scenes to which he elsewhere so willingly resorts. The adherence to substantial historical truth is preserved throughout. Nothing is added or exaggerated, unless it be that the queen (who was in reality but an affianced child, ten years old) is made to speak the language of mature conjugal affection, and thus to present the gentler and amiable traits of Richard's mixed and variable character

That character, with all its defects and its inconsistencies, — its insolent tyranny and its gentleness, its utter want of all moral or intellectual balance, — is painted with the discrimination of the philosophical historian, and with a far deeper and more impartial truth than the author could find in any one of the old annalists, all of whom, I believe, have described Richard as he appeared to them through the medium of their personal party prejudices, Yorkish or Lancastrian. Even the peculiarities of Richard's language and imagery in the last three acts, his tone of pious meditation, his moralizing on 'the flattering glass,' and on his favourite 'Roan Barbary's' ingratitude, — all of them by no means commonplace, yet of which resemblances may often be traced in actual life, — were yet, I suspect, not drawn from the poet's general knowledge of man, but came directly from the historical or traditional character of the monarch. His style of thought and language certainly harmonizes with his letters and speeches preserved in the chronicles, as well as with his 'passionate exclamations and appeals to Heaven' which Froissart describes. . . . Thus we have here a perfect specimen of the purely historical drama, turning wholly upon public and political events and incidents; and it may be placed by the side of *Julius Cæsar* (in this respect its exact counterpart) as showing the limits of excellence in this species of composition.

"Such compositions as compared with dramatic inventions drawn from the sources of individual nature, and

coming home to the domestic sensibilities, must probably, like these two tragedies, suffer under a comparative coldness of interest, while, like them, they may be most rich in moral instruction, in splendid poetry, and in admirable pictures of life, manners, characters, and great events."

KING RICHARD II

DRAMATIS PERSONÆ

KING RICHARD THE SECOND.
JOHN OF GAUNT, Duke of Lancaster, } Uncles to the King.
EDMUND OF LANGLEY, Duke of York, }
HENRY, surnamed BOLINGBROKE, Duke of Hereford, Son to JOHN OF GAUNT, afterwards KING HENRY IV.
DUKE OF AUMERLE, Son to the Duke of York.
THOMAS MOWBRAY, Duke of Norfolk.
DUKE OF SURREY.
EARL OF SALISBURY.
LORD BERKELEY.
BUSHY. }
BAGOT, } Servants to KING RICHARD.
GREEN, }
EARL OF NORTHUMBERLAND.
HENRY PERCY, surnamed HOTSPUR, his Son.
LORD ROSS.
LORD WILLOUGHBY.
LORD FITZWATER.
BISHOP OF CARLISLE.
ABBOT OF WESTMINSTER.
Lord Marshal.
SIR PIERCE OF EXTON.
SIR STEPHEN SCROOP.
Captain of a Band of Welshmen.

QUEEN to KING RICHARD.
DUCHESS OF YORK.
DUCHESS OF GLOSTER.
Lady attending on the Queen.

Lords, Heralds, Officers, Soldiers, Two Gardeners, Keeper, Messenger, Groom, and other Attendants.

SCENE: *Dispersedly in England and Wales.*

ACT I

Scene I. *Windsor. A Room in the Castle*

Enter King Richard, *attended*, John of Gaunt, *and other* Nobles

King Richard. Old John of Gaunt, time-honour'd Lancaster,
Hast thou, according to thy oath and band,
Brought hither Henry Hereford, thy bold son,
Here to make good the boisterous late appeal,

Which then our leisure would not let us hear,
Against the Duke of Norfolk, Thomas Mowbray?

Gaunt. I have, my liege.

King Richard. Tell me, moreover, hast thou sounded him,
If he appeal the duke on ancient malice,
Or worthily, as a good subject should,
On some known ground of treachery in him?

Gaunt. As near as I could sift him on that argument,
On some apparent danger seen in him,
Aim'd at your highness, — no inveterate malice.

King Richard. Then call them to our presence; face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak. —
[*Exeunt some Attendants.*
High-stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire.

Enter Attendants, *with* BOLINGBROKE *and* NORFOLK

Bolingbroke. Many years of happy days befall
My gracious sovereign, most loving liege!

Norfolk. Each day still better other's happiness,
Until the heavens, envying earth's good hap,
Add an immortal title to your crown!

King Richard. We thank you both; yet one but flatters us,
As well appeareth by the cause you come,
Namely, to appeal each other of high treason. —

Cousin of Hereford, what dost thou object
Against the Duke of Norfolk, Thomas Mowbray?

Bolingbroke. First, — heaven be the record to my speech! —
In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant to this princely presence. —
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well; for what I speak
My body shall make good upon this earth
Or my divine soul answer it in heaven.
Thou art a traitor and a miscreant;
Too good to be so, and too bad to live,
Since the more fair and crystal is the sky,
The uglier seem the clouds that in it fly.
Once more, the more to aggravate the note,
With a foul traitor's name stuff I thy throat,
And wish, — so please my sovereign, — ere I move,
What my tongue speaks, my right-drawn sword may prove.

Norfolk. Let not my cold words here accuse my zeal.
'T is not the trial of a woman's war,
The bitter clamour of two eager tongues,
Can arbitrate this cause betwixt us twain.
The blood is hot that must be cool'd for this;
Yet can I not of such tame patience boast
As to be hush'd and nought at all to say.

First, the fair reverence of your highness curbs me
From giving reins and spurs to my free speech,
Which else would post until it had return'd
These terms of treason doubled down his throat.
Setting aside his high blood's royalty,
And let him be no kinsman to my liege,
I do defy him and I spit at him,
Call him a slanderous coward and a villain,
Which to maintain I would allow him odds,
And meet him, were I tied to run afoot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable
Where ever Englishman durst set his foot.
Mean time, let this defend my loyalty, —
By all my hopes, most falsely doth he lie.

Bolingbroke. Pale trembling coward, there I throw my gage,
Disclaiming here the kindred of the king,
And lay aside my high blood's royalty,
Which fear, not reverence, makes thee to except.
If guilty dread hath left thee so much strength
As to take up mine honour's pawn, then stoop.
By that and all the rites of knighthood else,
Will I make good against thee, arm to arm,
What I have spoken or thou canst devise.

Norfolk. I take it up, and by that sword I swear
Which gently laid my knighthood on my shoulder,
I 'll answer thee in any fair degree,
Or chivalrous design of knightly trial;

And when I mount, alive may I not light
If I be traitor or unjustly fight!

King Richard. What doth our cousin lay to Mowbray's charge?
It must be great that can inherit us
So much as of a thought of ill in him.

Bolingbroke. Look, what I speak, my life shall prove it true:—
That Mowbray hath receiv'd eight thousand nobles
In name of lendings for your highness' soldiers,
The which he hath detain'd for lewd employments,
Like a false traitor and injurious villain.
Besides, I say, and will in battle prove,
Or here or elsewhere to the farthest verge
That ever was survey'd by English eye,
That all the treasons for these eighteen years
Complotted and contrived in this land
Fetch'd from false Mowbray their first head and spring.
Further I say,—and further will maintain
Upon his bad life to make all this good,—
That he did plot the Duke of Gloster's death,
Suggest his soon-believing adversaries,
And consequently, like a traitor coward,
Sluic'd out his innocent soul through streams of blood,
Which blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth,
To me for justice and rough chastisement;
And, by the glorious worth of my descent,
This arm shall do it, or this life be spent.

King Richard. How high a pitch his resolution soars! —
Thomas of Norfolk, what say'st thou to this?
Norfolk. O, let my sovereign turn away his face,
And bid his ears a little while be deaf,
Till I have told this slander of his blood
How God and good men hate so foul a liar.
King Richard. Mowbray, impartial are our eyes and ears.
Were he my brother, nay, our kingdom's heir,
As he is but my father's brother's son,
Now by my sceptre's awe I make a vow,
Such neighbour nearness to our sacred blood
Should nothing privilege him, nor partialize
The unstooping firmness of my upright soul.
He is our subject, Mowbray, so art thou;
Free speech and fearless I to thee allow.
Norfolk. Then, Bolingbroke, as low as to thy heart,
Through the false passage of thy throat, thou liest!
Three parts of that receipt I had for Calais
Disburs'd I duly to his highness' soldiers;
The other part reserv'd I by consent,
For that my sovereign liege was in my debt
Upon remainder of a dear account
Since last I went to France to fetch his queen.
Now swallow down that lie. For Gloster's death,
I slew him not, but to mine own disgrace
Neglected my sworn duty in that case. —
For you, my noble Lord of Lancaster,

The honourable father to my foe,
Once did I lay an ambush for your life,
A trespass that doth vex my grieved soul;
But ere I last receiv'd the sacrament
I did confess it and exactly begg'd
Your grace's pardon, and I hope I had it.
This is my fault; as for the rest appeal'd,
It issues from the rancour of a villain,
A recreant and most degenerate traitor,
Which in myself I boldly will defend,
And interchangeably hurl down my gage
Upon this overweening traitor's foot,
To prove myself a loyal gentleman
Even in the best blood chamber'd in his bosom.
In haste whereof, most heartily I pray
Your highness to assign our trial day.

King Richard. Wrath-kindled gentlemen, be rul'd by me;
Let 's purge this choler without letting blood.
This we prescribe, though no physician;
Deep malice makes too deep incision.
Forget, forgive; conclude, and be agreed;
Our doctors say this is no time to bleed. —
Good uncle, let this end where it begun;
We 'll calm the Duke of Norfolk, you your son.

Gaunt. To be a make-peace shall become my age. —
Throw down, my son, the Duke of Norfolk's gage.

King Richard. And, Norfolk, throw down his.

Gaunt. When, Harry, when?
Obedience bids I should not bid again.

King Richard. Norfolk, throw down, we bid; there is no boot.

Norfolk. Myself I throw, dread sovereign, at thy foot.
My life thou shalt command, but not my shame.
The one my duty owes; but my fair name,
Despite of death that lives upon my grave,
To dark dishonour's use thou shalt not have.
I am disgrac'd, impeach'd, and baffled here,
Pierc'd to the soul with slander's venom'd spear,
The which no balm can cure but his heart-blood
Which breath'd this poison.

King Richard. Rage must be withstood.
Give me his gage; — lions make leopards tame.

Norfolk. Yea, but not change his spots; take but my shame,
And I resign my gage. My dear dear lord,
The purest treasure mortal times afford
Is spotless reputation; that away,
Men are but gilded loam or painted clay.
A jewel in a ten-times-barr'd-up chest
Is a bold spirit in a loyal breast.
Mine honour is my life, both grow in one;
Take honour from me and my life is done.
Then, dear my liege, mine honour let me try;
In that I live, and for that will I die.

King Richard. Cousin, throw down your gage; do you begin.

Bolingbroke. O, God defend my soul from such foul sin!
Shall I seem crest-fallen in my father's sight?
Or with pale beggar-fear impeach my height
Before this outdar'd dastard? Ere my tongue
Shall wound mine honour with such feeble wrong
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear,
And spit it bleeding in his high disgrace,
Where shame doth harbour, even in Mowbray's face!
[*Exit Gaunt.*

King Richard. We were not born to sue, but to command,
Which since we cannot do to make you friends,
Be ready, as your lives shall answer it,
At Coventry, upon Saint Lambert's day.
There shall your swords and lances arbitrate
The swelling difference of your settled hate:
Since we cannot atone you, you shall see
Justice design the victor's chivalry. —
Lord marshal, command our officers at arms
Be ready to direct these home alarms. [*Exeunt.*

Scene II. *London. A Room in the Duke of Lancaster's Palace*

Enter Gaunt *and* Duchess of Gloster

Gaunt. Alas! the part I had in Gloster's blood
Doth more solicit me than your exclaims
To stir against the butchers of his life.

But since correction lieth in those hands
Which made the fault that we cannot correct,
Put we our quarrel to the will of heaven,
Who, when they see the hours ripe on earth,
Will rain hot vengeance on offenders' heads.

Duchess. Finds brotherhood in thee no sharper spur?
Hath love in thy old blood no living fire?
Edward's seven sons, whereof thyself art one,
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root.
Some of those seven are dried by nature's course,
Some of those branches by the Destinies cut;
But Thomas, my dear lord, my life, my Gloster,
One vial full of Edward's sacred blood,
One flourishing branch of his most royal root,
Is crack'd, and all the precious liquor spilt,
Is hack'd down and his summer leaves all faded,
By envy's hand and murther's bloody axe.
Ah, Gaunt, his blood was thine! that bed, that womb,
That metal, that self mould, that fashion'd thee,
Made him a man; and though thou liv'st and breath'st,
Yet art thou slain in him. Thou dost consent
In some large measure to thy father's death,
In that thou seest thy wretched brother die,
Who was the model of thy father's life.
Call it not patience, Gaunt, it is despair;
In suffering thus thy brother to be slaughter'd
Thou show'st the naked pathway to thy life,
Teaching stern murther how to butcher thee.

That which in mean men we entitle patience
Is pale cold cowardice in nobler breasts.
What shall I say? to safeguard thine own life
The best way is to venge my Gloster's death.
Gaunt. God's is the quarrel; for God's substitute,
His deputy anointed in His sight,
Hath caus'd his death, the which, if wrongfully,
Let heaven revenge, for I may never lift
An angry arm against His minister.
Duchess. Where, then, alas, may I complain myself?
Gaunt. To God, the widow's champion and defence.
Duchess. Why, then, I will. Farewell, old Gaunt.
Thou go'st to Coventry, there to behold
Our Cousin Hereford and fell Mowbray fight.
O, sit my husband's wrongs on Hereford's spear,
That it may enter butcher Mowbray's breast!
Or, if misfortune miss the first career,
Be Mowbray's sins so heavy in his bosom
That they may break his foaming courser's back
And throw the rider headlong in the lists,
A caitiff recreant to my cousin Hereford!
Farewell, old Gaunt; thy sometimes brother's wife
With her companion grief must end her life.
Gaunt. Sister, farewell; I must to Coventry.
As much good stay with thee as go with me!
Duchess. Yet one word more. — Grief boundeth where it falls,
Not with the empty hollowness, but weight.
I take my leave before I have begun,

For sorrow ends not when it seemeth done.
Commend me to my brother, Edmund York.
Lo, this is all. — Nay, yet depart not so;
Though this be all, do not so quickly go;
I shall remember more. Bid him — O, what? —
With all good speed at Plashy visit me.
Alack! and what shall good old York there see
But empty lodgings and unfurnish'd walls,
Unpeopled offices, untrodden stones?
And what hear there for welcome but my groans? 70
Therefore commend me; let him not come there
To seek our sorrow that dwells everywhere.
Desolate, desolate, will I hence, and die;
The last leave of thee takes my weeping eye. [*Exeunt.*

Scene III. *Gosford Green, near Coventry*

Lists set out, and a throne. Heralds, *etc.*, *attending.* *Enter the* Lord Marshal *and* Aumerle

Marshal. My Lord Aumerle, is Harry Hereford arm'd?

Aumerle. Yea, at all points, and longs to enter in.

Marshal. The Duke of Norfolk, sprightfully and bold,
Stays but the summons of the appellant's trumpet.

Aumerle. Why, then, the champions are prepar'd and stay
For nothing but his majesty's approach.

Flourish of trumpets. Enter KING RICHARD, *who takes his seat on his throne;* GAUNT, BUSHY, BAGOT, GREEN, *and others, who take their places. A trumpet is sounded, and answered by another trumpet within. Then enter* NORFOLK *in armour, preceded by a* Herald

King Richard. Marshal, demand of yonder champion
The cause of his arrival here in arms;
Ask him his name, and orderly proceed
To swear him in the justice of his cause.
Marshal. In God's name and the king's, say who thou art,
And why thou com'st thus knightly clad in arms;
Against what man thou com'st, and what 's thy quarrel.
Speak truly, on thy knighthood and thine oath;
As so defend thee heaven and thy valour!
Norfolk. My name is Thomas Mowbray, Duke of Norfolk,
Who hither come engaged by my oath, —
Which God defend a knight should violate! —
Both to defend my loyalty and truth
To God, my king, and his succeeding issue,
Against the Duke of Hereford that appeals me,
And, by the grace of God and this mine arm,
To prove him, in defending of myself,
A traitor to my God, my king, and me;
And as I truly fight, defend me heaven!

Trumpets sound. Enter BOLINGBROKE *in armour, preceded by a* Herald

King Richard. Marshal, ask yonder knight in arms,
Both who he is, and why he cometh hither
Thus plated in habiliments of war;
And formally, according to our law,
Depose him in the justice of his cause.

Marshal. What is thy name? and wherefore com'st thou hither
Before King Richard in his royal lists?
Against whom comest thou? and what 's thy quarrel?
Speak like a true knight, so defend thee heaven!

Bolingbroke. Harry of Hereford, Lancaster, and Derby,
Am I, who ready here do stand in arms,
To prove, by God's grace and my body's valour,
In lists, on Thomas Mowbray, Duke of Norfolk,
That he 's a traitor, foul and dangerous,
To God of heaven, King Richard, and to me;
And as I truly fight, defend me heaven!

Marshal. On pain of death, no person be so bold
Or daring hardy as to touch the lists,
Except the marshal and such officers
Appointed to direct these fair designs.

Bolingbroke. Lord marshal, let me kiss my sovereign's hand,
And bow my knee before his majesty;
For Mowbray and myself are like two men

That vow a long and weary pilgrimage.
Then let us take a ceremonious leave
And loving farewell of our several friends.
Marshal. The appellant in all duty greets your highness,
And craves to kiss your hand and take his leave.
King Richard. We will descend and fold him in our arms. —
Cousin of Hereford, as thy cause is right,
So be thy fortune in this royal fight!
Farewell, my blood, which if to-day thou shed,
Lament we may, but not revenge thee dead.
Bolingbroke. O, let no noble eye profane a tear
For me, if I be gor'd with Mowbray's spear;
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight. —
My loving lord, I take my leave of you; —
Of you, my noble cousin, Lord Aumerle;
Not sick, although I have to do with death,
But lusty, young, and cheerly drawing breath. —
Lo, as at English feasts, so I regreet
The daintiest last, to make the end more sweet:
O thou, the earthly author of my blood, — [*To Gaunt.*
Whose youthful spirit, in me regenerate,
Doth with a twofold vigour lift me up
To reach at victory above my head, —
Add proof unto mine armour with thy prayers;
And with thy blessings steel my lance's point,
That it may enter Mowbray's waxen coat,

And furbish new the name of John o' Gaunt
Even in the lusty haviour of his son.

Gaunt. God in thy good cause make thee prosperous!

Be swift like lightning in the execution,
And let thy blows, doubly redoubled,
Fall like amazing thunder on the casque
Of thy adverse pernicious enemy;
Rouse up thy youthful blood, be valiant and live.

Bolingbroke. Mine innocence and Saint George to thrive!

Norfolk. However God or fortune cast my lot,
There lives or dies, true to King Richard's throne,
A loyal, just, and upright gentleman.
Never did captive with a freer heart
Cast off his chains of bondage, and embrace
His golden uncontroll'd enfranchisement,
More than my dancing soul doth celebrate
This feast of battle with mine adversary. —
Most mighty liege, — and my companion peers, —
Take from my mouth the wish of happy years.
As gentle and as jocund as to jest
Go I to fight; truth hath a quiet breast.

King Richard. Farewell, my lord; securely I espy
Virtue with valour couched in thine eye. —
Order the trial, marshal, and begin.

Marshal. Harry of Hereford, Lancaster, and Derby,
Receive thy lance; and God defend the right!

Bolingbroke. Strong as a tower in hope, I cry amen.

Marshal. Go bear this lance [*to an Officer*] to Thomas, Duke of Norfolk.

1 *Herald.* Harry of Hereford, Lancaster, and Derby,
Stands here for God, his sovereign, and himself,
On pain to be found false and recreant,
To prove the Duke of Norfolk, Thomas Mowbray,
A traitor to his God, his king, and him,
And dares him to set forward to the fight.

2 *Herald.* Here standeth Thomas Mowbray, Duke of Norfolk,
On pain to be found false and recreant,
Both to defend himself, and to approve
Henry of Hereford, Lancaster, and Derby,
To God, his sovereign, and to him disloyal;
Courageously, and with a free desire,
Attending but the signal to begin.

Marshal. Sound, trumpets; — and set forward, combatants. — [*A charge sounded.*
Stay! the king hath thrown his warder down.

King Richard. Let them lay by their helmets and their spears,
And both return back to their chairs again.
Withdraw with us; and let the trumpets sound
While we return these dukes what we decree. —
[*A long flourish.*
Draw near, [*To the combatants.*
And list what with our council we have done,
For that our kingdom's earth should not be soil'd
With that dear blood which it hath fostered,

And for our eyes do hate the dire aspect
Of civil wounds plough'd up with neighbours' swords,
And for we think the eagle-winged pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set on you
To wake our peace, which in our country's cradle
Draws the sweet infant breath of gentle sleep,
Which so rous'd up with boisterous untun'd drums,
With harsh-resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace,
And make us wade even in our kindred's blood, —
Therefore, we banish you our territories. —
You, cousin Hereford, upon pain of life,
Till twice five summers have enrich'd our fields
Shall not regreet our fair dominions,
But tread the stranger paths of banishment.

Bolingbroke. Your will be done; this must my comfort be, —
That sun that warms you here shall shine on me,
And those his golden beams to you here lent
Shall point on me and gild my banishment.

King Richard. Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce:
The fly-slow hours shall not determinate
The dateless limit of thy dear exile; —
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life.

Norfolk. A heavy sentence, my most gracious liege,
And all unlook'd for from your highness' mouth.
A dearer merit, not so deep a maim
As to be cast forth in the common air,
Have I deserved at your highness' hands.
The language I have learn'd these forty years,
My native English, now I must forego,
And now my tongue's use is to me no more
Than an unstringed viol or a harp;
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony.
Within my mouth you have engaol'd my tongue,
Doubly portcullis'd with my teeth and lips;
And dull, unfeeling, barren ignorance
Is made my gaoler to attend on me.
I am too old to fawn upon a nurse,
Too far in years to be a pupil now;
What is thy sentence, then, but speechless death,
Which robs my tongue from breathing native breath?

King Richard. It boots thee not to be compassionate.
After our sentence plaining comes too late.

Norfolk. Then thus I turn me from my country's light,
To dwell in solemn shades of endless night. [*Retiring.*

King Richard. Return again, and take an oath with thee.
Lay on our royal sword your banish'd hands;
Swear by the duty that you owe to God, —
Our part therein we banish with yourselves, —

To keep the oath that we administer:
You never shall — so help you truth and God! —
Embrace each other's love in banishment;
Nor ever look upon each other's face;
Nor ever write, regreet, nor reconcile
This lowering tempest of your home-bred hate;
Nor ever by advised purpose meet
To plot, contrive, or complot any ill
'Gainst us, our state, our subjects, or our land.
Bolingbroke. I swear.
Norfolk. And I, to keep all this.
Bolingbroke. Norfolk, so far as to mine enemy; —
By this time, had the king permitted us,
One of our souls had wander'd in the air,
Banish'd this frail sepulchre of our flesh,
As now our flesh is banish'd from this land.
Confess thy treasons, ere thou fly the realm;
Since thou hast far to go, bear not along
The clogging burthen of a guilty soul.
Norfolk. No, Bolingbroke; if ever I were traitor,
My name be blotted from the book of life,
And I from heaven banish'd, as from hence!
But what thou art, God, thou, and I do know,
And all too soon, I fear, the king shall rue. —
Farewell, my liege. — Now no way can I stray;
Save back to England, all the world 's my way. [*Exit.*
King Richard. Uncle, even in the glasses of thine eyes
I see thy grieved heart; thy sad aspect

Hath from the number of his banish'd years
Pluck'd four away. — [*To Bolingbroke*] Six frozen winters spent,
Return with welcome home from banishment.

Bolingbroke. How long a time lies in one little word!
Four lagging winters and four wanton springs
End in a word; such is the breath of kings.

Gaunt. I thank my liege that in regard of me
He shortens four years of my son's exile.
But little vantage shall I reap thereby,
For, ere the six years that he hath to spend
Can change their moons and bring their times about,
My oil-dried lamp and time-bewasted light
Shall be extinct with age and endless night;
My inch of taper will be burnt and done,
And blindfold death not let me see my son.

King Richard. Why, uncle, thou hast many years to live.

Gaunt. But not a minute, king, that thou canst give.
Shorten my days thou canst with sudden sorrow,
And pluck nights from me, but not lend a morrow;
Thou canst help Time to furrow me with age,
But stop no wrinkle in his pilgrimage;
Thy word is current with him for my death,
But dead, thy kingdom cannot buy my breath.

King Richard. Thy son is banish'd upon good advice,
Whereto thy tongue a party-verdict gave.
Why at our justice seem'st thou, then, to lower?

Gaunt. Things sweet to taste prove in digestion sour.

You urg'd me as a judge, but I had rather
You would have bid me argue like a father.
O, had it been a stranger, not my child,
To smooth his fault I should have been more mild;
A partial slander sought I to avoid,
And in the sentence my own life destroy'd.
Alas! I look'd when some of you should say
I was too strict, to make mine own away;
But you gave leave to mine unwilling tongue
Against my will to do myself this wrong.

King Richard. Cousin, farewell; — and, uncle, bid him so.

Six years we banish him, and he shall go.

[*Flourish. Exeunt King Richard and train.*

Aumerle. Cousin, farewell; what presence must not know,
From where you do remain let paper show.

Marshal. My lord, no leave take I; for I will ride
As far as land will let me by your side.

Gaunt. O, to what purpose dost thou hoard thy words,
That thou return'st no greeting to thy friends?

Bolingbroke. I have too few to take my leave of you,
When the tongue's office should be prodigal
To breathe the abundant dolour of the heart.

Gaunt. Thy grief is but thy absence for a time.

Bolingbroke. Joy absent, grief is present for that time.

Gaunt. What is six winters? they are quickly gone.

Bolingbroke. To men in joy; but grief makes one hour ten.

Gaunt. Call it a travel that thou tak'st for pleasure.

Bolingbroke. My heart will sigh when I miscall it so,
Which finds it an enforced pilgrimage.

Gaunt. The sullen passage of thy weary steps
Esteem a foil, wherein thou art to set
The precious jewel of thy home-return.

Bolingbroke. Nay, rather, every tedious stride I make
Will but remember me what a deal of world
I wander from the jewels that I love.
Must I not serve a long apprenticehood
To foreign passages, and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief?

Gaunt. All places that the eye of heaven visits
Are to a wise man ports and happy havens.
Teach thy necessity to reason thus:
There is no virtue like necessity;
Think not the king did banish thee,
But thou the king; woe doth the heavier sit
Where it perceives it is but faintly borne.
Go, say I sent thee forth to purchase honour,
And not the king exil'd thee; or suppose
Devouring pestilence hangs in our air,
And thou art flying to a fresher clime.
Look, what thy soul holds dear, imagine it
To lie that way thou go'st, not whence thou com'st.
Suppose the singing-birds musicians,

The grass whereon thou tread'st the presence strew'd,
The flowers fair ladies, and thy steps no more
Than a delightful measure or a dance;
For gnarling sorrow hath less power to bite
The man that mocks at it and sets it light.

Bolingbroke. O, who can hold a fire in his hand
By thinking on the frosty Caucasus?
Or cloy the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on fantastic summer's heat?
O, no! the apprehension of the good
Gives but the greater feeling to the worse;
Fell sorrow's tooth doth never rankle more
Than when it bites, but lanceth not the sore.

Gaunt. Come, come, my son, I 'll bring thee on thy way;
Had I thy youth and cause, I would not stay.

Bolingbroke. Then, England's ground, farewell! sweet soil, adieu,
My mother and my nurse, that bears me yet!
Where'er I wander, boast of this I can, —
Though banish'd, yet a true-born Englishman. [*Exeunt.*

Scene IV. *The Court*

Enter King Richard, Bagot, *and* Green; Aumerle *following*

King Richard. We did observe. — Cousin Aumerle,
How far brought you high Hereford on his way?

Aumerle. I brought high Hereford, if you call him so,
But to the next highway, and there I left him.

King Richard. And say, what store of parting tears were shed?

Aumerle. Faith, none for me; except the north-east wind,
Which then blew bitterly against our faces,
Awak'd the sleeping rheum, and so by chance
Did grace our hollow parting with a tear.

King Richard. What said our cousin when you parted with him?

Aumerle. 'Farewell;'
And, for my heart disdained that my tongue
Should so profane the word, that taught me craft
To counterfeit oppression of such grief
That words seem'd buried in my sorrow's grave,
Marry, would the word 'farewell' have lengthen'd hours,
And added years to his short banishment,
He should have had a volume of farewells;
But since it would not, he had none of me.

King Richard. He is our cousin, cousin; but 't is doubt,
When time shall call him home from banishment,
Whether our kinsman come to see his friends.
Ourself, and Bushy, Bagot here, and Green,
Observ'd his courtship to the common people;
How he did seem to dive into their hearts

With humble and familiar courtesy;
What reverence he did throw away on slaves,
Wooing poor craftsmen with the craft of smiles,
And patient underbearing of his fortune
As 't were to banish their affects with him.
Off goes his bonnet to an oyster-wench;
A brace of draymen bid God speed him well,
And had the tribute of his supple knee,
With, 'Thanks, my countrymen, my loving friends;'
As were our England in reversion his,
And he our subjects' next degree in hope.

Green. Well, he is gone, and with him go these thoughts.
Now for the rebels which stand out in Ireland;
Expedient manage must be made, my liege,
Ere further leisure yield them further means
For their advantage and your highness' loss.

King Richard. We will ourself in person to this war;
And, for our coffers, with too great a court
And liberal largess, are grown somewhat light,
We are enforc'd to farm our royal realm,
The revenue whereof shall furnish us
For our affairs in hand. If that come short,
Our substitutes at home shall have blank charters,
Whereto, when they shall know what men are rich,
They shall subscribe them for large sums of gold,
And send them after to supply our wants;
For we will make for Ireland presently. —

Enter Bushy

Bushy, what news?

Bushy. Old John of Gaunt is very sick, my lord,
Suddenly taken, and hath sent post-haste
To entreat your majesty to visit him.

King Richard. Where lies he?

Bushy. At Ely House.

King Richard. Now put it, God, in his physician's mind
To help him to his grave immediately!
The lining of his coffers shall make coats
To deck our soldiers for these Irish wars. —
Come, gentlemen, let 's all go visit him.
Pray God we may make haste, and come too late!

[*Exeunt.*

"THERE STANDS THE CASTLE"

ACT II

SCENE I. *London. A Room in Ely House*

GAUNT *on a couch; the* DUKE OF YORK *and others standing by him*

Gaunt. Will the king come, that I may breathe my last
In wholesome counsel to his unstaid youth?
York. Vex not yourself, nor strive not with your breath,
For all in vain comes counsel to his ear.
Gaunt. O, but they say the tongues of dying men
Enforce attention like deep harmony;
Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in pain.
He that no more must say is listen'd more 9
Than they whom youth and ease have taught to gloze;

More are men's ends mark'd than their lives before.
The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past.
Though Richard my life's counsel would not hear,
My death's sad tale may yet undeaf his ear.

York. No; it is stopp'd with other flattering sounds,
As praises of his state; then, there are found
Lascivious metres, to whose venom sound
The open ear of youth doth always listen;
Report of fashions in proud Italy,
Whose manners still our tardy apish nation
Limps after in base imitation.
Where doth the world thrust forth a vanity —
So it be new, there 's no respect how vile —
That is not quickly buzz'd into his ears?
Then all too late comes counsel to be heard,
Where will doth mutiny with wit's regard.
Direct not him whose way himself will choose;
'T is breath thou lack'st, and that breath wilt thou lose.

Gaunt. Methinks I am a prophet new inspir'd,
And thus, expiring, do foretell of him:
His rash fierce blaze of riot cannot last,
For violent fires soon burn out themselves;
Small showers last long, but sudden storms are short;
He tires betimes that spurs too fast betimes;
With eager feeding food doth choke the feeder;
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.

This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise;
This fortress built by Nature for herself
Against infection and the hand of war;
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands;
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Fear'd by their breed, and famous by their birth,
Renowned for their deeds as far from home,
For Christian service and true chivalry,
As is the sepulchre in stubborn Jewry
Of the world's ransom, blessed Mary's Son;
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leas'd out — I die pronouncing it —
Like to a tenement or pelting farm.
England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots and rotten parchment bonds.
That England, that was wont to conquer others,
Hath made a shameful conquest of itself.
Ah, would the scandal vanish with my life,
How happy then were my ensuing death!

Enter King Richard *and* Queen, Aumerle, Bushy, Green, Bagot, Ross, *and* Willoughby

York. The king is come; deal mildly with his youth,
For young hot colts, being rag'd, do rage the more.
Queen. How fares our noble uncle, Lancaster?
King Richard. What comfort, man? How is 't with aged Gaunt?
Gaunt. O, how that name befits my composition!
Old Gaunt, indeed, and gaunt in being old;
Within me grief hath kept a tedious fast,
And who abstains from meat that is not gaunt?
For sleeping England long time have I watch'd;
Watching breeds leanness, leanness is all gaunt.
The pleasure that some fathers feed upon
Is my strict fast, — I mean my children's looks;
And therein fasting hast thou made me gaunt.
Gaunt am I for the grave, gaunt as a grave,
Whose hollow womb inherits nought but bones.
King Richard. Can sick men play so nicely with their names?
Gaunt. No, misery makes sport to mock itself;
Since thou dost seek to kill my name in me,
I mock my name, great king, to flatter thee.
King Richard. Should dying men flatter with those that live?
Gaunt. No, no; men living flatter those that die.
King Richard. Thou, now a-dying, say'st thou flatter'st me.

Gaunt. O, no! thou diest, though I the sicker be.

King Richard. I am in health, I breathe, and see thee ill.

Gaunt. Now, He that made me knows I see thee ill;
Ill in myself to see, and in thee seeing ill.
Thy death-bed is no lesser than the land
Wherein thou liest in reputation sick;
And thou, too careless patient as thou art,
Committ'st thy anointed body to the cure
Of those physicians that first wounded thee.
A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;
And yet, encaged in so small a verge,
The waste is no whit lesser than thy land.
O, had thy grandsire, with a prophet's eye,
Seen how his son's son should destroy his sons,
From forth thy reach he would have laid thy shame,
Deposing thee before thou wert possess'd,
Which art possess'd now to depose thyself.
Why, cousin, wert thou regent of the world,
It were a shame to let this land by lease;
But for thy world enjoying but this land,
Is it not more than shame to shame it so?
Landlord of England art thou, and not king;
Thy state of law is bondslave to the law;
And ——

King Richard. And thou a lunatic lean-witted fool,
Presuming on an ague's privilege,
Dar'st with thy frozen admonition

Make pale our cheek, chasing the royal blood
With fury from his native residence.
Now by my seat's right royal majesty,
Wert thou not brother to great Edward's son,
This tongue that runs so roundly in thy head
Should run thy head from thy unreverent shoulders.
Gaunt. O, spare me not, my brother Edward's son,
For that I was his father Edward's son;
That blood already, like the pelican,
Hast thou tapp'd out and drunkenly carous'd.
My brother Gloster, plain well-meaning soul —
Whom fair befall in heaven 'mongst happy souls! —
May be a precedent and witness good
That thou respect'st not spilling Edward's blood.
Join with the present sickness that I have,
And thy unkindness be like crooked age,
To crop at once a too-long-wither'd flower.
Live in thy shame, but die not shame with thee!
These words hereafter thy tormentors be! —
Convey me to my bed, then to my grave;
Love they to live that love and honour have.
[*Exit, borne out by his Attendants.*
King Richard. And let them die that age and sullens have;
For both hast thou, and both become the grave.
York. I do beseech your majesty, impute his words
To wayward sickliness and age in him;
He loves you, on my life, and holds you dear
As Harry, Duke of Hereford, were he here.

King Richard. Right, you say true: as Hereford's love, so his;
As theirs, so mine; and all be as it is.

Enter NORTHUMBERLAND

Northumberland. My liege, old Gaunt commends him to your majesty.
King Richard. What says he?
Northumberland. Nay, nothing; all is said.
His tongue is now a stringless instrument;
Words, life, and all, old Lancaster hath spent.
York. Be York the next that must be bankrupt so!
Though death be poor, it ends a mortal woe.
King Richard. The ripest fruit first falls, and so doth he;
His time is spent, our pilgrimage must be.
So much for that. — Now for our Irish wars:
We must supplant those rough rug-headed kerns,
Which live like venom, where no venom else,
But only they, have privilege to live.
And for these great affairs do ask some charge,
Towards our assistance we do seize to us
The plate, coin, revenues, and movables,
Whereof our uncle Gaunt did stand possess'd.
York. How long shall I be patient? ah, how long
Shall tender duty make me suffer wrong?
Not Gloster's death, nor Hereford's banishment,
Not Gaunt's rebukes, nor England's private wrongs,
Nor the prevention of poor Bolingbroke

About his marriage, nor my own disgrace,
Have ever made me sour my patient cheek,
Or bend one wrinkle on my sovereign's face.
I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first.
In war was never lion rag'd more fierce,
In peace was never gentle lamb more mild,
Than was that young and princely gentleman.
His face thou hast, for even so look'd he,
Accomplish'd with the number of thy hours;
But when he frown'd, it was against the French,
And not against his friends; his noble hand
Did win what he did spend, and spent not that
Which his triumphant father's hand had won;
His hands were guilty of no kindred's blood,
But bloody with the enemies of his kin.
O Richard! York is too far gone with grief,
Or else he never would compare between.

King Richard. Why, uncle, what 's the matter?

York. O my liege,
Pardon me, if you please; if not, I, pleas'd
Not to be pardon'd, am content withal.
Seek you to seize and gripe into your hands
The royalties and rights of banish'd Hereford?
Is not Gaunt dead, and doth not Hereford live?
Was not Gaunt just, and is not Harry true?
Did not the one deserve to have an heir?
Is not his heir a well-deserving son?
Take Hereford's rights away, and take from time

His charters and his customary rights;
Let not to-morrow, then, ensue to-day;
Be not thyself, for how art thou a king
But by fair sequence and succession?
Now, afore God — God forbid I say true! —
If you do wrongfully seize Hereford's rights,
Call in the letters-patents that he hath
By his attorneys-general to sue
His livery, and deny his offer'd homage,
You pluck a thousand dangers on your head,
You lose a thousand well-disposed hearts,
And prick my tender patience to those thoughts
Which honour and allegiance cannot think.

King Richard. Think what you will, we seize into our hands
His plate, his goods, his money, and his lands.

York. I 'll not be by the while; my liege, farewell.
What will ensue hereof, there 's none can tell;
But by bad courses may be understood
That their events can never fall out good. [*Exit.*

King Richard. Go, Bushy, to the Earl of Wiltshire straight;
Bid him repair to us to Ely House,
To see this business. To-morrow next
We will for Ireland, and 't is time, I trow;
And we create, in absence of ourself,
Our uncle York lord governor of England,
For he is just and always lov'd us well. —

Come on, our queen. To-morrow must we part;
Be merry, for our time of stay is short.

[*Flourish. Exeunt King, Queen, Bushy, Aumerle, Green, and Bagot.*

Northumberland. Well, lords, the Duke of Lancaster is dead.

Ross. And living too, for now his son is duke.

Willoughby. Barely in title, not in revenue.

Northumberland. Richly in both, if justice had her right.

Ross. My heart is great; but it must break with silence
Ere 't be disburthen'd with a liberal tongue.

Northumberland. Nay, speak thy mind; and let him ne'er speak more
That speaks thy words again to do thee harm!

Willoughby. Tends that thou 'dst speak to the Duke of Hereford?
If it be so, out with it boldly, man;
Quick is mine ear to hear of good towards him.

Ross. No good at all that I can do for him,
Unless you call it good to pity him,
Bereft and gelded of his patrimony.

Northumberland. Now, afore God, 't is shame such wrongs are borne
In him, a royal prince, and many moe
Of noble blood in this declining land.
The king is not himself, but basely led
By flatterers; and what they will inform,
Merely in hate, 'gainst any of us all,

That will the king severely prosecute
'Gainst us, our lives, our children, and our heirs.

Ross. The commons hath he pill'd with grievous taxes,
And lost their hearts; the nobles hath he fin'd
For ancient quarrels, and quite lost their hearts.

Willoughby. And daily new exactions are devis'd,
As blanks, benevolences, and I wot not what;
But what, o' God's name, doth become of this?

Northumberland. Wars have not wasted it, for warr'd he hath not,
But basely yielded upon compromise
That which his ancestors achiev'd with blows.
More hath he spent in peace than they in wars.

Ross. The Earl of Wiltshire hath the realm in farm.

Willoughby. The king 's grown bankrupt, like a broken man.

Northumberland. Reproach and dissolution hangeth over him.

Ross. He hath not money for these Irish wars,
His burthenous taxations notwithstanding,
But by the robbing of the banish'd duke.

Northumberland. His noble kinsman! most degenerate king!
But, lords, we hear this fearful tempest sing,
Yet seek no shelter to avoid the storm;
We see the wind sit sore upon our sails,
And yet we strike not, but securely perish.

Ross. We see the very wrack that we must suffer;
And unavoided is the danger now,

For suffering so the causes of our wrack.

Northumberland. Not so; even through the hollow eyes of death

I spy life peering, but I dare not say
How near the tidings of our comfort is.

Willoughby. Nay, let us share thy thoughts, as thou dost ours.

Ross. Be confident to speak, Northumberland.
We three are but thyself, and, speaking so,
Thy words are but as thoughts; therefore, be bold.

Northumberland. Then thus: — I have from Port le Blanc, a bay
In Brittany, receiv'd intelligence
That Harry Duke of Hereford, Renald Lord Cobham,

* * * * * * *

That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham, Sir John Ramston,
Sir John Norbery, Sir Robert Waterton, and Francis Quoint, —
All these, well furnish'd by the Duke of Bretagne,
With eight tall ships, three thousand men of war,
Are making hither with all due expedience,
And shortly mean to touch our northern shore;
Perhaps they had ere this, but that they stay
The first departing of the king for Ireland.
If, then, we shall shake off our slavish yoke,
Imp out our drooping country's broken wing,
Redeem from broking pawn the blemish'd crown,

Wipe off the dust that hides our sceptre's gilt,
And make high majesty look like itself,
Away with me in post to Ravenspurg;
But if you faint, as fearing to do so,
Stay and be secret, and myself will go.

Ross. To horse, to horse! urge doubts to them that fear.

Willoughby. Hold out my horse, and I will first be there. [*Exeunt.*

Scene II. *London. A Room in the Palace*

Enter Queen, Bushy, *and* Bagot

Bushy. Madam, your majesty is too much sad:
You promis'd, when you parted with the king,
To lay aside life-harming heaviness
And entertain a cheerful disposition.

Queen. To please the king I did, to please myself
I cannot do it; yet I know no cause
Why I should welcome such a guest as grief,
Save bidding farewell to so sweet a guest
As my sweet Richard. Yet, again, methinks
Some unborn sorrow, ripe in fortune's womb,
Is coming towards me, and my inward soul
With nothing trembles; at some thing it grieves,
More than with parting from my lord the king.

Bushy. Each substance of a grief hath twenty shadows,
Which show like grief itself, but are not so;
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects,

Like perspectives, which rightly gaz'd upon
Show nothing but confusion, eyed awry
Distinguish form. So your sweet majesty,
Looking awry upon your lord's departure,
Finds shapes of grief more than himself to wail,
Which, look'd on as it is, is nought but shadows
Of what it is not. Then, thrice-gracious queen,
More than your lord's departure weep not; more 's not seen,
Or if it be, 't is with false sorrow's eye,
Which for things true weeps things imaginary.

Queen. It may be so, but yet my inward soul
Persuades me it is otherwise; howe'er it be,
I cannot but be sad, so heavy sad
As, — though, on thinking, on no thought I think, —
Makes me with heavy nothing faint and shrink.

Bushy. 'T is nothing but conceit, my gracious lady.

Queen. 'T is nothing less. Conceit is still deriv'd
From some forefather grief; mine is not so,
For nothing hath begot my something grief,
Or something hath the nothing that I grieve.
'T is in reversion that I do possess,
But what it is, that is not yet known; what
I cannot name; 't is nameless woe, I wot.

Enter Green

Green. God save your majesty! — and well met, gentlemen: —
I hope the king is not yet shipp'd for Ireland.

Queen. Why hop'st thou so? 't is better hope he is,
For his designs crave haste, his haste good hope;
Then wherefore dost thou hope he is not shipp'd?

Green. That he, our hope, might have retir'd his power,
And driven into despair an enemy's hope,
Who strongly hath set footing in this land.
The banish'd Bolingbroke repeals himself,
And with uplifted arms is safe arriv'd
At Ravenspurg.

Queen. Now God in heaven forbid!

Green. O madam, 't is too true; and that is worse,
The Lord Northumberland, his son young Henry Percy,
The Lords of Ross, Beaumond, and Willoughby,
With all their powerful friends, are fled to him.

Bushy. Why have you not proclaim'd Northumberland,
And all the rest of the revolted faction, traitors?

Green. We have; whereupon the Earl of Worcester
Hath broke his staff, resign'd his stewardship,
And all the household servants fled with him
To Bolingbroke.

Queen. So, Green, thou art the midwife to my woe,
And Bolingbroke my sorrow's dismal heir;
Now hath my soul brought forth her prodigy,
And I, a gasping new-deliver'd mother,
Have woe to woe, sorrow to sorrow join'd.

Bushy. Despair not, madam.

Queen. Who shall hinder me?

I will despair, and be at enmity
With cozening hope; he is a flatterer,
A parasite, a keeper-back of death,
Who gently would dissolve the bands of life,
Which false hope lingers in extremity.

Enter York

Green. Here comes the Duke of York.

Queen. With signs of war about his aged neck.
O, full of careful business are his looks! —
Uncle, for God's sake, speak comfortable words.

York. Should I do so, I should belie my thoughts;
Comfort 's in heaven, and we are on the earth,
Where nothing lives but crosses, care, and grief.
Your husband, he is gone to save far off,
Whilst others come to make him lose at home;
Here am I left to underprop his land,
Who, weak with age, cannot support myself.
Now comes the sick hour that his surfeit made;
Now shall he try his friends that flatter'd him.

Enter a Servant

Servant. My lord, your son was gone before I came.

York. He was? — Why, so! — go all which way it will! —
The nobles they are fled, the commons they are cold,
And will, I fear, revolt on Hereford's side. —
Sirrah, get thee to Plashy, to my sister Gloster;
Bid her send me presently a thousand pound.
Hold, take my ring.

Servant. My lord, I had forgot to tell your lordship,
To-day, as I came by, I called there; —
But I shall grieve you to report the rest.
York. What is 't, knave?
Servant. An hour before I came the duchess died.
York. God for his mercy! what a tide of woes
Comes rushing on this woeful land at once!
I know not what to do. — I would to God —
So my untruth had not provok'd him to it —
The king had cut off my head with my brother's! —
What, are there no posts despatch'd for Ireland? —
How shall we do for money for these wars? —
Come, sister, — cousin, I would say; pray pardon me. —
Go, fellow [*to the Servant*], get thee home, provide some carts,
And bring away the armour that is there. —
[*Exit Servant.*
Gentlemen, will you go muster men? If I know
How or which way to order these affairs,
Thus thrust disorderly into my hands,
Never believe me. Both are my kinsmen:
The one is my sovereign, whom both my oath
And duty bids defend; the other, again,
Is my kinsman, whom the king hath wrong'd,
Whom conscience and my kindred bids to right.
Well, somewhat we must do. — Come, cousin, I 'll
Dispose of you. — Gentlemen, go, muster up your men,
And meet me presently at Berkeley Castle.

I should to Plashy too,
But time will not permit; — all is uneven,
And every thing is left at six and seven.

[*Exeunt York and Queen.*

Bushy. The wind sits fair for news to go to Ireland,
But none returns. For us to levy power
Proportionable to the enemy
Is all unpossible.

Green. Besides, our nearness to the king in love
Is near the hate of those love not the king.

Bagot. And that 's the wavering commons; for their love
Lies in their purses, and whoso empties them
By so much fills their hearts with deadly hate.

Bushy. Wherein the king stands generally condemn'd.

Bagot. If judgment lie in them, then so do we,
Because we ever have been near the king.

Green. Well, I will for refuge straight to Bristol Castle;
The Earl of Wiltshire is already there.

Bushy. Thither will I with you; for little office
The hateful commons will perform for us,
Except like curs to tear us all to pieces. —
Will you go along with us?

Bagot. No; I will to Ireland to his majesty.
Farewell; if heart's presages be not vain,
We three here part that ne'er shall meet again.

Bushy. That 's as York thrives to beat back Bolingbroke.

Green. Alas, poor duke! the task he undertakes
Is numbering sands, and drinking oceans dry;
Where one on his side fights, thousands will fly.
Bagot. Farewell at once, — for once, for all, and ever.
Bushy. Well, we may meet again.
Bagot. I fear me, never.
[*Exeunt.*

Scene III. *The Wilds in Glostershire*

Enter Bolingbroke *and* Northumberland, *with* Forces

Bolingbroke. How far is it, my lord, to Berkeley now?
Northumberland. Believe me, noble lord,
I am a stranger here in Glostershire.
These high wild hills and rough uneven ways
Draws out our miles, and makes them wearisome;
And yet your fair discourse hath been as sugar,
Making the hard way sweet and delectable.
But I bethink me what a weary way
From Ravenspurg to Cotswold will be found
In Ross and Willoughby, wanting your company,
Which, I protest, hath very much beguil'd
The tediousness and process of my travel.
But theirs is sweeten'd with the hope to have
The present benefit which I possess;
And hope to joy is little less in joy
Than hope enjoy'd. By this the weary lords
Shall make their way seem short, as mine hath done
By sight of what I have, your noble company.

Bolingbroke. Of much less value is my company
Than your good words. But who comes here?

Enter Harry Percy

Northumberland. It is my son, young Harry Percy,
Sent from my brother Worcester, whencesoever. —
Harry, how fares your uncle?

Percy. I had thought, my lord, to have learn'd his health of you.

Northumberland. Why, is he not with the queen?

Percy. No, my good lord; he hath forsook the court,
Broken his staff of office, and dispers'd
The household of the king.

Northumberland. What was his reason?
He was not so resolv'd when last we spake together.

Percy. Because your lordship was proclaimed traitor.
But he, my lord, is gone to Ravenspurg,
To offer service to the Duke of Hereford,
And sent me over by Berkeley to discover
What power the Duke of York had levied there,
Then with directions to repair to Ravenspurg.

Northumberland. Have you forgot the Duke of Hereford, boy?

Percy. No, my good lord, for that is not forgot
Which ne'er I did remember; to my knowledge,
I never in my life did look on him.

Northumberland. Then learn to know him now; this is the duke.

Percy. My gracious lord, I tender you my service,

Such as it is, being tender, raw, and young,
Which elder days shall ripen and confirm
To more approved service and desert.
Bolingbroke. I thank thee, gentle Percy, and be sure
I count myself in nothing else so happy
As in a soul remembering my good friends;
And, as my fortune ripens with thy love,
It shall be still thy true love's recompense.
My heart this covenant makes, my hand thus seals it.
Northumberland. How far is it to Berkeley; and what stir
Keeps good old York there with his men of war?
Percy. There stands the castle, by yon tuft of trees,
Mann'd with three hundred men, as I have heard;
And in it are the Lords of York, Berkeley, and Seymour,
None else of name and noble estimate.

Enter Ross *and* Willoughby

Northumberland. Here come the Lords of Ross and Willoughby,
Bloody with spurring, fiery-red with haste.
Bolingbroke. Welcome, my lords. I wot your love pursues
A banish'd traitor; all my treasury
Is yet but unfelt thanks, which, more enrich'd,
Shall be your love and labour's recompense.
Ross. Your presence makes us rich, most noble lord.
Willoughby. And far surmounts our labour to attain it.

Bolingbroke. Evermore thanks, the exchequer of the poor,
Which, till my infant fortune comes to years,
Stands for my bounty. — But who comes here?

Enter BERKELEY

Northumberland. It is my Lord of Berkeley, as I guess.
Berkeley. My Lord of Hereford, my message is to you.
Bolingbroke. My lord, my answer is — to Lancaster,
And I am come to seek that name in England;
And I must find that title in your tongue
Before I make reply to aught you say.
Berkeley. Mistake me not, my lord; 't is not my meaning
To raze one title of your honour out.
To you, my lord, I come, what lord you will,
From the most gracious regent of this land,
The Duke of York, to know what pricks you on
To take advantage of the absent time
And fright our native peace with self-born arms.

Enter YORK, *attended*

Bolingbroke. I shall not need transport my words by you;
Here comes his grace in person. — My noble uncle!
[*Kneels.*
York. Show me thy humble heart, and not thy knee,
Whose duty is deceivable and false.
Bolingbroke. My gracious uncle! —
York. Tut, tut!

Grace me no grace, nor uncle me no uncle:
I am no traitor's uncle; and that word 'grace'
In an ungracious mouth is but profane.
Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground?
But, then, more why, — why have they dar'd to march
So many miles upon her peaceful bosom,
Frighting her pale-fac'd villages with war
And ostentation of despised arms?
Com'st thou because the anointed king is hence?
Why, foolish boy, the king is left behind,
And in my loyal bosom lies his power.
Were I but now the lord of such hot youth
As when brave Gaunt thy father and myself
Rescued the Black Prince, that young Mars of men,
From forth the ranks of many thousand French,
O, then, how quickly should this arm of mine,
Now prisoner to the palsy, chastise thee
And minister correction to thy fault!

Bolingbroke. My gracious uncle, let me know my fault;
On what condition stands it, and wherein?

York. Even in condition of the worse degree,
In gross rebellion and detested treason.
Thou art a banish'd man, and here art come
Before the expiration of thy time,
In braving arms against thy sovereign.

Bolingbroke. As I was banish'd, I was banish'd Hereford;

But as I come, I come for Lancaster.
And, noble uncle, I beseech your grace
Look on my wrongs with an indifferent eye.
You are my father, for methinks in you
I see old Gaunt alive. O, then, my father,
Will you permit that I shall stand condemn'd
A wandering vagabond, my rights and royalties
Pluck'd from my arms perforce, and given away
To upstart unthrifts? Wherefore was I born?
If that my cousin king be king of England,
It must be granted I am Duke of Lancaster.
You have a son, Aumerle, my noble kinsman;
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father,
To rouse his wrongs and chase them to the bay.
I am denied to sue my livery here,
And yet my letters-patents give me leave.
My father's goods are all distrain'd and sold,
And these and all are all amiss employ'd.
What would you have me do? I am a subject
And challenge law; attorneys are denied me,
And therefore personally I lay my claim
To my inheritance of free descent.

Northumberland. The noble duke hath been too much abus'd.

Ross. It stands your grace upon to do him right.

Willoughby. Base men by his endowments are made great.

York. My lords of England, let me tell you this:

I have had feelings of my cousin's wrongs,
And labour'd all I could to do him right;
But in this kind to come, in braving arms,
Be his own carver and cut out his way,
To find out right with wrong, — it may not be;
And you that do abet him in this kind
Cherish rebellion and are rebels all.

Northumberland. The noble duke hath sworn his coming is
But for his own; and for the right of that
We all have strongly sworn to give him aid,
And let him ne'er see joy that breaks that oath!

York. Well, well, I see the issue of these arms.
I cannot mend it, I must needs confess,
Because my power is weak and all ill left,
But if I could, by Him that gave me life,
I would attach you all, and make you stoop
Unto the sovereign mercy of the king;
But since I cannot, be it known to you
I do remain as neuter. So, fare you well,
Unless you please to enter in the castle
And there repose you for this night.

Bolingbroke. An offer, uncle, that we will accept;
But we must win your grace to go with us
To Bristol Castle, which they say is held
By Bushy, Bagot, and their complices,
The caterpillars of the commonwealth,
Which I have sworn to weed and pluck away.

York. It may be I will go with you; but yet I'll pause,

For I am loth to break our country's laws.
Nor friends nor foes, to me welcome you are;
Things past redress are now with me past care. 170
[*Exeunt.*

Scene IV. *A Camp in Wales*

Enter Salisbury *and a* Captain

Captain. My Lord of Salisbury, we have stay'd ten days,
And hardly kept our countrymen together,
And yet we hear no tidings from the king;
Therefore we will disperse ourselves. Farewell.
Salisbury. Stay yet another day, thou trusty Welshman;
The king reposeth all his confidence in thee.
Captain. 'T is thought the king is dead; we will not stay.
The bay-trees in our country are all wither'd,
And meteors fright the fixed stars of heaven;
The pale-fac'd moon looks bloody on the earth, 10
And lean-look'd prophets whisper fearful change;
Rich men look sad, and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy by rage and war.
These signs forerun the death or fall of kings.
Farewell; our countrymen are gone and fled,
As well assur'd Richard their king is dead. [*Exit.*
Salisbury. Ah, Richard, with the eyes of heavy mind,
I see thy glory, like a shooting star,

Fall to the base earth from the firmament.
Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe and unrest:
Thy friends are fled, to wait upon thy foes,
And crossly to thy good all fortune goes. [*Exit.*

LANGLEY

ACT III

SCENE I. *Bolingbroke's Camp at Bristol*

Enter BOLINGBROKE, YORK, NORTHUMBERLAND, PERCY, WILLOUGHBY, ROSS, *with* BUSHY *and* GREEN *prisoners*

Bolingbroke. Bring forth these men. —
Bushy and Green, I will not vex your souls —
Since presently your souls must part your bodies —
With too much urging your pernicious lives,
For 't were no charity; yet, to wash your blood
From off my hands, here in the view of men
I will unfold some causes of your deaths.
You have misled a prince, a royal king,
A happy gentleman in blood and lineaments,
By you unhappied and disfigur'd clean; 10
You have in manner with your sinful hours
Made a divorce betwixt his queen and him,

Broke the possession of a royal bed,
And stain'd the beauty of a fair queen's cheeks
With tears drawn from her eyes by your foul wrongs.
Myself, a prince by fortune of my birth,
Near to the king in blood, and near in love
Till you did make him misinterpret me,
Have stoop'd my neck under your injuries,
And sigh'd my English breath in foreign clouds,
Eating the bitter bread of banishment;
Whilst you have fed upon my signories,
Dispark'd my parks, and fell'd my forest-woods,
From my own windows torn my household coat,
Raz'd out my imprese, leaving me no sign,
Save men's opinions and my living blood,
To show the world I am a gentleman.
This and much more, much more than twice all this,
Condemns you to the death. — See them deliver'd over
To execution and the hand of death.

Bushy. More welcome is the stroke of death to me
Than Bolingbroke to England.

Green. My comfort is that heaven will take our souls,
And plague injustice with the pains of hell.

Bolingbroke. My Lord Northumberland, see them despatch'd. —

[*Exeunt Northumberland and others, with Prisoners.*

Uncle, you say the queen is at your house;
For God's sake, fairly let her be entreated.
Tell her I send to her my kind commends;
Take special care my greetings be deliver'd.

York. A gentleman of mine I have despatch'd
With letters of your love to her at large.
Bolingbroke. Thanks, gentle uncle. — Come, lords, away,
To fight with Glendower and his complices;
Awhile to work, and after holiday. [*Exeunt.*

SCENE II. *The Coast of Wales. A Castle in view*

Flourish; drums and trumpets. Enter KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, *and* Soldiers

King Richard. Barkloughly Castle call you this at hand?
Aumerle. Yea, my lord. How brooks your grace the air,
After your late tossing on the breaking seas?
King Richard. Needs must I like it well; I weep for joy
To stand upon my kingdom once again. —
Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses' hoofs.
As a long-parted mother with her child
Plays fondly with her tears and smiles in meeting,
So, weeping, smiling, greet I thee, my earth,
And do thee favour with my royal hands.
Feed not thy sovereign's foe, my gentle earth,
Nor with thy sweets comfort his ravenous sense;
But let thy spiders that suck up thy venom,
And heavy-gaited toads, lie in their way,

Doing annoyance to the treacherous feet
Which with usurping steps do trample thee.
Yield stinging nettles to mine enemies;
And when they from thy bosom pluck a flower,
Guard it, I pray thee, with a lurking adder,
Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies.—
Mock not my senseless conjuration, lords:
This earth shall have a feeling, and these stones
Prove armed soldiers, ere her native king
Shall falter under foul rebellious arms!

Carlisle. Fear not, my lord; that Power that made you king
Hath power to keep you king in spite of all.
The means that heaven yields must be embrac'd
And not neglected; else, if heaven would,
And we will not, heaven's offer we refuse,
The proffer'd means of succor and redress.

Aumerle. He means, my lord, that we are too remiss,
Whilst Bolingbroke, through our security,
Grows strong and great in substance and in friends.

King Richard. Discomfortable cousin! know'st thou not
That when the searching eye of heaven is hid
Behind the globe, that lights the lower world,
Then thieves and robbers range abroad unseen,
In murthers and in outrage, boldly here;
But when from under this terrestrial ball
He fires the proud tops of the eastern pines

And darts his light through every guilty hole,
Then murthers, treasons, and detested sins,
The cloak of night being pluck'd from off their backs,
Stand bare and naked, trembling at themselves?
So when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night
Whilst we were wandering with the antipodes,
Shall see us rising in our throne, the east,
His treasons will sit blushing in his face,
Not able to endure the sight of day,
But self-affrighted tremble at his sin.
Not all the water in the rough rude sea
Can wash the balm from an anointed king;
The breath of worldly men cannot depose
The deputy elected by the Lord.
For every man that Bolingbroke hath press'd
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel; then, if angels fight,
Weak man must fall, for heaven still guards the right. —

Enter SALISBURY

Welcome, my lord: how far off lies your power?

Salisbury. Nor near nor farther off, my gracious lord,
Than this weak arm; discomfort guides my tongue,
And bids me speak of nothing but despair.
One day too late, I fear, my noble lord,
Hath clouded all thy happy days on earth.
O, call back yesterday, bid time return,

And thou shalt have twelve thousand fighting men!
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune, and thy state;
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispers'd, and fled.

Aumerle. Comfort, my liege! why looks your grace so pale?

King Richard. But now the blood of twenty thousand men
Did triumph in my face, and they are fled;
And till so much blood thither come again,
Have I not reason to look pale and dead?
All souls that will be safe fly from my side,
For time hath set a blot upon my pride.

Aumerle. Comfort, my liege! remember who you are.

King Richard. I had forgot myself; am I not king?
Awake, thou sluggard majesty! thou sleep'st.
Is not the king's name forty thousand names?
Arm, arm, my name! a puny subject strikes
At thy great glory. — Look not to the ground,
Ye favourites of a king; are we not high?
High be our thoughts. I know my uncle York
Hath power enough to serve our turn. — But who comes here?

Enter Scroop

Scroop. More health and happiness betide my liege
Than can my care-tun'd tongue deliver him.

King Richard. Mine ear is open and my heart prepar'd.

The worst is worldly loss thou canst unfold.
Say, is my kingdom lost? why, 't was my care;
And what loss is it to be rid of care?
Strives Bolingbroke to be as great as we?
Greater he shall not be; if he serve God,
We 'll serve Him too, and be his fellow so.
Revolt our subjects? that we cannot mend;
They break their faith to God as well as us.
Cry woe, destruction, ruin, loss, decay;
The worst is death, and death will have his day.

Scroop. Glad am I that your highness is so arm'd
To bear the tidings of calamity.
Like an unseasonable stormy day,
Which makes the silver rivers drown their shores,
As if the world were all dissolv'd to tears,
So high above his limits swells the rage
Of Bolingbroke, covering your fearful land
With hard bright steel, and hearts harder than steel.
White-beards have arm'd their thin and hairless scalps
Against thy majesty; and boys, with women's voices,
Strive to speak big, and clap their female joints
In stiff unwieldy arms against thy crown.
Thy very beadsmen learn to bend their bows
Of double-fatal yew against thy state;
Yea, distaff-women manage rusty bills
Against thy seat; both young and old rebel,
And all goes worse than I have power to tell.

King Richard. Too well, too well thou tell'st a tale so ill.

Where is the Earl of Wiltshire? where is Bagot?
What has become of Bushy? where is Green?
That they have let the dangerous enemy
Measure our confines with such peaceful steps?
If we prevail, their heads shall pay for it;
I warrant they have made peace with Bolingbroke.

Scroop. Peace have they made with him, indeed, my lord.

King Richard. O villains, vipers, damn'd without redemption!
Dogs, easily won to fawn on any man!
Snakes, in my heart-blood warm'd, that sting my heart!
Three Judases, each one thrice worse than Judas!
Would they make peace? Terrible hell make war
Upon their spotted souls for this offence!

Scroop. Sweet love, I see, changing his property,
Turns to the sourest and most deadly hate.
Again uncurse their souls; their peace is made
With heads, and not with hands. Those whom you curse
Have felt the worst of death's destroying hand,
And lie full low, grav'd in the hollow ground.

Aumerle. Is Bushy, Green, and the Earl of Wiltshire dead?

Scroop. Yea, all of them at Bristol lost their heads.

Aumerle. Where is the duke my father with his power?

King Richard. No matter where; of comfort no man speak.

Let 's talk of graves, of worms, and epitaphs,
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth.
Let 's choose executors, and talk of wills;
And yet not so, — for what can we bequeath,
Save our deposed bodies to the ground?
Our lands, our lives, and all are Bolingbroke's,
And nothing can we call our own but death,
And that small model of the barren earth
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings:
How some have been depos'd, some slain in war,
Some haunted by the ghosts they have depos'd,
Some poison'd by their wives, some sleeping kill'd,
All murther'd; for within the hollow crown
That rounds the mortal temples of a king
Keeps Death his court, and there the antic sits
Scoffing his state, and grinning at his pomp,
Allowing him a breath, a little scene,
To monarchise, be fear'd, and kill with looks,
Infusing him with self and vain conceit,
As if this flesh, which walls about our life,
Were brass impregnable, and humour'd thus
Comes at the last, and with a little pin
Bores through his castle wall, and — farewell king!
Cover your heads, and mock not flesh and blood
With solemn reverence; throw away respect,
Tradition, form, and ceremonious duty,

For you have but mistook me all this while.
I live with bread like you, feel want, taste grief,
Need friends; — subjected thus,
How can you say to me, I am a king?

Carlisle. My lord, wise men ne'er wail their present woes,
But presently prevent the ways to wail.
To fear the foe, since fear oppresseth strength,
Gives, in your weakness, strength unto your foe,
And so your follies fight against yourself.
Fear, and be slain; no worse can come to fight;
And fight and die is death destroying death,
Where fearing dying pays death servile breath.

Aumerle. My father hath a power; inquire of him,
And learn to make a body of a limb.

King Richard. Thou chid'st me well. — Proud Bolingbroke, I come
To change blows with thee for our day of doom.
This ague-fit of fear is over-blown;
An easy task it is to win our own. —
Say, Scroop, where lies our uncle with his power?
Speak sweetly, man, although thy looks be sour.

Scroop. Men judge by the complexion of the sky
The state and inclination of the day;
So may you by my dull and heavy eye,
My tongue hath but a heavier tale to say.
I play the torturer, by small and small
To lengthen out the worst that must be spoken.
Your uncle York is join'd with Bolingbroke,

And all your northern castles yielded up,
And all your southern gentlemen in arms
Upon his faction.
King Richard. Thou hast said enough. —
Beshrew thee, cousin, which didst lead me forth
[*To Aumerle.*
Of that sweet way I was in to despair!
What say you now? what comfort have we now?
By heaven, I 'll hate him everlastingly
That bids me be of comfort any more.
Go to Flint Castle. There I 'll pine away;
A king, woe's slave, shall kingly woe obey.
That power I have, discharge; and let them go
To ear the land that hath some hope to grow,
For I have none. — Let no man speak again
To alter this, for counsel is but vain.
Aumerle. My liege, one word.
King Richard. He does me double wrong
That wounds me with the flatteries of his tongue.
Discharge my followers; let them hence away,
From Richard's night to Bolingbroke's fair day.
[*Exeunt.*

Scene III. *Wales. Before Flint Castle*

Enter, with drum and colours, Bolingbroke *and Forces;* York, Northumberland, *and others*

Bolingbroke. So that by this intelligence we learn
The Welshmen are dispers'd; and Salisbury

Is gone to meet the king, who lately landed
With some few private friends upon this coast.
Northumberland. The news is very fair and good, my lord;
Richard not far from hence hath hid his head.
York. It would beseem the Lord Northumberland
To say 'King Richard.' — Alack the heavy day
When such a sacred king should hide his head!
Northumberland. Your grace mistakes; only to be brief
Left I his title out.
York. The time hath been,
Would you have been so brief with him, he would
Have been so brief with you to shorten you,
For taking so the head, your whole head's length.
Bolingbroke. Mistake not, uncle, further than you should.
York. Take not, good cousin, further than you should,
Lest you mistake; the heavens are o'er your head.
Bolingbroke. I know it, uncle, and oppose not myself
Against their will. — But who comes here?

Enter PERCY

Welcome, Harry; what, will not this castle yield?
Percy. The castle royally is mann'd, my lord,
Against thy entrance.
Bolingbroke. Royally!
Why, it contains no king?
Percy. Yes, my good lord,

It doth contain a king; King Richard lies
Within the limits of yond lime and stone,
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence, — who, I cannot learn.

Northumberland. O, belike it is the Bishop of Carlisle.

Bolingbroke. Noble lord, [*To Northumberland.*
Go to the rude ribs of that ancient castle;
Through brazen trumpet send the breath of parle
Into his ruin'd ears, and thus deliver: —
Henry Bolingbroke
On both his knees doth kiss King Richard's hand,
And sends allegiance and true faith of heart
To his most royal person; hither come
Even at his feet to lay my arms and power,
Provided that my banishment repeal'd,
And lands restor'd again, be freely granted.
If not, I 'll use the advantage of my power,
And lay the summer's dust with showers of blood
Rain'd from the wounds of slaughter'd Englishmen;
The which, how far off from the mind of Bolingbroke
It is such crimson tempest should bedrench
The fresh green lap of fair King Richard's land,
My stooping duty tenderly shall show.
Go, signify as much, while here we march
Upon the grassy carpet of this plain.—
[*Northumberland advances to the Castle with a trumpet.*
Let 's march without the noise of threatening drum,

That from the castle's tatter'd battlements
Our fair appointments may be well perus'd.
Methinks King Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thundering shock
At meeting tears the cloudy cheeks of heaven.
Be he the fire, I 'll be the yielding water;
The rage be his, while on the earth I rain
My waters, — on the earth, and not on him.
March on, and mark King Richard how he looks.

A parle sounded, and answered by another trumpet within. Flourish. Enter on the walls KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, SCROOP *and* SALISBURY

York. See, see, King Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,
When he perceives the envious clouds are bent
To dim his glory and to stain the track
Of his bright passage to the occident.
Yet looks he like a king; behold, his eye,
As bright as is the eagle's, lightens forth
Controlling majesty. Alack, alack, for woe,
That any harm should stain so fair a show!

King Richard. We are amaz'd, and thus long have we stood [*To Northumberland.*
To watch the fearful bending of thy knee,
Because we thought ourself thy lawful king;

And if we be, how dare thy joints forget
To pay their awful duty to our presence?
If we be not, show us the hand of God
That hath dismiss'd us from our stewardship;
For well we know, no hand of blood and bone
Can gripe the sacred handle of our sceptre,
Unless he do profane, steal, or usurp.
And though you think that all, as you have done,
Have torn their souls by turning them from us,
And we are barren and bereft of friends,
Yet know, my master, God omnipotent,
Is mustering in his clouds, on our behalf,
Armies of pestilence; and they shall strike
Your children yet unborn and unbegot,
That lift your vassal hands against my head
And threat the glory of my precious crown.
Tell Bolingbroke — for yond methinks he stands —
That every stride he makes upon my land
Is dangerous treason; he is come to ope
The purple testament of bleeding war,
But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mother's sons
Shall ill become the flower of England's face,
Change the complexion of her maid-pale peace
To scarlet indignation, and bedew
Her pastures' grass with faithful English blood.

Northumberland. The King of Heaven forbid our lord the king
Should so with civil and uncivil arms

Be rush'd upon! Thy thrice-noble cousin,
Harry Bolingbroke, doth humbly kiss thy hand,
And by the honourable tomb he swears
That stands upon your royal grandsire's bones,
And by the royalties of both your bloods —
Currents that spring from one most gracious head —
And by the buried hand of warlike Gaunt,
And by the worth and honour of himself,
Comprising all that may be sworn or said,
His coming hither hath no further scope
Than for his lineal royalties, and to beg
Enfranchisement immediate on his knees;
Which on thy royal party granted once,
His glittering arms he will commend to rust,
His barbed steeds to stables, and his heart
To faithful service of your majesty.
This swears he, as he is a prince, is just;
And, as I am a gentleman, I credit him.

King Richard. Northumberland, say thus the king returns:
His noble cousin is right welcome hither;
And all the number of his fair demands
Shall be accomplish'd without contradiction.
With all the gracious utterance thou hast
Speak to his gentle hearing kind commends. —
We do debase ourself, cousin, do we not, [*To Aumerle.*
To look so poorly and to speak so fair?
Shall we call back Northumberland, and send
Defiance to the traitor, and so die?

Aumerle. No, good my lord; let 's fight with gentle words
Till time lend friends, and friends their helpful swords.
King Richard. O God, O God! that e'er this tongue of mine,
That laid the sentence of dread banishment
On yond proud man, should take it off again
With words of sooth! O that I were as great
As is my grief, or lesser than my name!
Or that I could forget what I have been,
Or not remember what I must be now!
Swell'st thou, proud heart? I 'll give thee scope to beat,
Since foes have scope to beat both thee and me.
Aumerle. Northumberland comes back from Bolingbroke.
King Richard. What must the king do now? Must he submit?
The king shall do it. Must he be depos'd?
The king shall be contented. Must he lose
The name of king? O' God's name, let it go.
I 'll give my jewels for a set of beads,
My gorgeous palace for a hermitage,
My gay apparel for an alms-man's gown,
My figur'd goblets for a dish of wood,
My sceptre for a palmer's walking staff,
My subjects for a pair of carved saints,
And my large kingdom for a little grave,
A little little grave, an obscure grave;
Or I 'll be buried in the king's highway,

Some way of common trade, where subjects' feet
May hourly trample on their sovereign's head,
For on my heart they tread now whilst I live,
And, buried once, why not upon my head? —
Aumerle, thou weep'st; my tender-hearted cousin! —
We 'll make foul weather with despised tears;
Our sighs and they shall lodge the summer corn,
And make a dearth in this revolting land.
Or shall we play the wantons with our woes,
And make some pretty match with shedding tears?
As thus: — to drop them still upon one place,
Till they have fretted us a pair of graves
Within the earth; and, therein laid, there lies
Two kinsmen digg'd their graves with weeping eyes.
Would not this ill do well? — Well, well, I see
I talk but idly, and you mock at me. —
Most mighty prince, my Lord Northumberland,
What says King Bolingbroke? will his majesty
Give Richard leave to live till Richard die?
You make a leg, and Bolingbroke says ay.

Northumberland. My lord, in the base court he doth attend
To speak with you; may it please you to come down?

King Richard. Down, down I come; like glistering Phaeton,
Wanting the manage of unruly jades. —

[*Northumberland retires to Bolingbroke.*

In the base court? Base court, where kings grow base,

To come at traitors' calls, and do them grace.
In the base court? Come down? Down, court! down, king!
For night-owls shriek where mounting larks should sing. [*Exeunt from above.*

Bolingbroke. What says his majesty?

Northumberland. Sorrow and grief of heart
Makes him speak fondly, like a frantic man;
Yet he is come.

Enter KING RICHARD *and his* Attendants *below*

Bolingbroke. Stand all apart,
And show fair duty to his majesty.—
My gracious lord,— [*Kneeling.*

King Richard. Fair cousin, you debase your princely knee
To make the base earth proud with kissing it;
Me rather had my heart might feel your love
Than my unpleas'd eye see your courtesy.
Up, cousin, up; your heart is up, I know,
Thus high at least, although your knee be low.

Bolingbroke. My gracious lord, I come but for mine own.

King Richard. Your own is yours, and I am yours, and all.

Bolingbroke. So far be mine, my most redoubted lord,
As my true service shall deserve your love.

King Richard. Well you deserve; they well deserve to have

That know the strong'st and surest way to get. —
Uncle, give me your hand. Nay, dry your eyes;
Tears show their love, but want their remedies. —
Cousin, I am too young to be your father,
Though you are old enough to be my heir.
What you will have, I 'll give, and willing too;
For do we must what force will have us do. —
Set on towards London; — cousin, is it so?

Bolingbroke. Yea, my good lord.

King Richard. Then I must not say no.

[*Flourish. Exeunt.*

SCENE IV. *Langley. The Duke of York's Garden*

Enter the QUEEN *and two* Ladies

Queen. What sport shall we devise here in this garden,
To drive away the heavy thought of care?

1 *Lady.* Madam, we 'll play at bowls.

Queen. 'T will make me think the world is full of rubs,
And that my fortune runs against the bias.

1 *Lady.* Madam, we 'll dance.

Queen. My legs can keep no measure in delight
When my poor heart no measure keeps in grief.
Therefore, no dancing, girl; some other sport.

1 *Lady.* Madam, we 'll tell tales.

Queen. Of sorrow or of joy?

1 *Lady.* Of either, madam.

Queen. Of neither, girl:
For if of joy, being altogether wanting,
It doth remember me the more of sorrow;
Or if of grief, being altogether had,
It adds more sorrow to my want of joy.
For what I have, I need not to repeat;
And what I want, it boots not to complain.

1 *Lady.* Madam, I 'll sing.

Queen. 'T is well that thou hast cause;
But thou shouldst please me better wouldst thou weep.

1 *Lady.* I could weep, madam, would it do you good.

Queen. And I could sing, would weeping do me good,
And never borrow any tear of thee. —
But stay, here come the gardeners;
Let 's step into the shadow of these trees.
My wretchedness unto a row of pins,
They 'll talk of state, for every one doth so
Against a change; woe is forerun with woe.

[*Queen and Ladies retire.*

Enter a Gardener *and two* Servants

Gardener. Go, bind thou up yond dangling apricocks,
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight;
Give some supportance to the bending twigs. —
Go thou, and like an executioner
Cut off the heads of too-fast-growing sprays,
That look too lofty in our commonwealth;

All must be even in our government. —
You thus employ'd, I will go root away
The noisome weeds which without profit suck
The soil's fertility from wholesome flowers.

1 *Servant.* Why should we, in the compass of a pale,
Keep law and form and due proportion,
Showing, as in a model, our firm estate,
When our sea-walled garden, the whole land,
Is full of weeds; her fairest flowers chok'd up,
Her fruit-trees all unprun'd, her hedges ruin'd,
Her knots disorder'd, and her wholesome herbs
Swarming with caterpillars?

Gardener. Hold thy peace.
He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf.
The weeds that his broad-spreading leaves did shelter,
That seem'd in eating him to hold him up,
Are pluck'd up, root and all, by Bolingbroke, —
I mean the Earl of Wiltshire, Bushy, Green.

1 *Servant.* What, are they dead?

Gardener. They are; and Bolingbroke
Hath seiz'd the wasteful king. — O, what pity is it
That he had not so trimm'd and dress'd his land
As we this garden! We at time of year
Do wound the bark, the skin of our fruit-trees,
Lest, being over-proud in sap and blood,
With too much riches it confound itself;
Had he done so to great and growing men,

They might have liv'd to bear, and he to taste
Their fruits of duty. Superfluous branches
We lop away, that bearing boughs may live;
Had he done so, himself had borne the crown,
Which waste and idle hours hath quite thrown down.

1 *Servant.* What! think you, then, the king shall be depos'd?

Gardener. Depress'd he is already, and depos'd
'T is doubt he will be; letters came last night
To a dear friend of the good Duke of York's
That tell black tidings.

Queen. O, I am press'd to death through want of speaking! — [*Coming forward.*]
Thou, old Adam's likeness, set to dress this garden,
How dares thy harsh rude tongue sound this unpleasing news?
What Eve, what serpent hath suggested thee
To make a second fall of cursed man?
Why dost thou say King Richard is depos'd?
Dar'st thou, thou little better thing than earth,
Divine his downfall? Say, where, when, and how
Cam'st thou by this ill tidings? speak, thou wretch.

Gardener. Pardon me, madam; little joy have I
To breathe this news, yet what I say is true.
King Richard, he is in the mighty hold
Of Bolingbroke; their fortunes both are weigh'd.
In your lord's scale is nothing but himself,
And some few vanities that make him light;
But in the balance of great Bolingbroke,

Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you 'll find it so;
I speak no more than every one doth know.

Queen. Nimble mischance, that art so light of foot,
Doth not thy embassage belong to me,
And am I last that knows it? O, thou think'st
To serve me last, that I may longest keep
Thy sorrow in my breast. — Come, ladies, go,
To meet at London London's king in woe. —
What! was I born to this, that my sad look
Should grace the triumph of great Bolingbroke? —
Gardener, for telling me this news of woe,
Pray God the plants thou graft'st may never grow!

[*Exeunt Queen and Ladies.*

Gardener. Poor queen! so that thy state might be no worse,
I would my skill were subject to thy curse. —
Here did she fall a tear; here, in this place,
I 'll set a bank of rue, sour herb of grace.
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queen.

THROWING THE GAGE

ACT IV

SCENE I. *London. Westminster Hall. The Lords spiritual on the right side of the throne; the Lords temporal on the left; the Commons below*

Enter BOLINGBROKE, AUMERLE, SURREY, NORTHUMBERLAND, PERCY, FITZWATER, *another* Lord, *the* BISHOP OF CARLISLE, *the* ABBOT OF WESTMINSTER, *and* Attendants. Officers *behind with* BAGOT

Bolingbroke. Call forth Bagot. —
Now, Bagot, freely speak thy mind,
What thou dost know of noble Gloster's death, —

Who wrought it with the king, and who perform'd
The bloody office of his timeless end.

Bagot. Then set before my face the Lord Aumerle.

Bolingbroke. Cousin, stand forth, and look upon that man.

Bagot. My Lord Aumerle, I know your daring tongue
Scorns to unsay what once it hath deliver'd.
In that dead time when Gloster's death was plotted
I heard you say, — 'Is not my arm of length,
That reacheth from the restful English Court
As far as Calais, to my uncle's head?'
Amongst much other talk, that very time,
I heard you say that you had rather refuse
The offer of an hundred thousand crowns
Than Bolingbroke's return to England;
Adding withal, how blest this land would be
In this your cousin's death.

Aumerle. Princes, and noble lords,
What answer shall I make to this base man?
Shall I so much dishonour my fair stars,
On equal terms to give him chastisement?
Either I must, or have mine honour soil'd
With the attainder of his slanderous lips. —
There is my gage, the manual seal of death,
That marks thee out for hell; I say, thou liest,
And will maintain what thou hast said is false
In thy heart-blood, though being all too base
To stain the temper of my knightly sword.

Bolingbroke. Bagot, forbear; thou shalt not take it up.

Aumerle. Excepting one, I would he were the best
In all this presence that hath mov'd me so.
Fitzwater. If that thy valour stand on sympathies,
There is my gage, Aumerle, in gage to thine;
By that fair sun that shows me where thou stand'st,
I heard thee say, and vauntingly thou spak'st it,
That thou wert cause of noble Gloster's death.
If thou deni'st it twenty times, thou liest;
And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point.
Aumerle. Thou dar'st not, coward, live to see the day.
Fitzwater. Now, by my soul, I would it were this hour.
Aumerle. Fitzwater, thou art damn'd to hell for this.
Percy. Aumerle, thou liest; his honour is as true
In this appeal as thou art all unjust,
And that thou art so, there I throw my gage,
To prove it on thee to the extremest point
Of mortal breathing. Seize it, if thou dar'st.
Aumerle. And if I do not, may my hands rot off,
And never brandish more revengeful steel
Over the glittering helmet of my foe!
Lord. I task the earth to the like, forsworn Aumerle;
And spur thee on with full as many lies
As may be holla'd in thy treacherous ear
From sun to sun. There is my honour's pawn;
Engage it to the trial, if thou dar'st.
Aumerle. Who sets me else? by heaven, I'll throw at all!

I have a thousand spirits in one breast,
To answer twenty thousand such as you.
Surrey. My Lord Fitzwater, I do remember well
The very time Aumerle and you did talk.
Fitzwater. My lord, 't is very true; you were in presence then,
And you can witness with me this is true,
Surrey. As false, by heaven, as heaven itself is true.
Fitzwater. Surrey, thou liest.
Surrey. Dishonourable boy!
That lie shall lie so heavy on my sword
That it shall render vengeance and revenge
Till thou, the lie-giver, and that lie do lie
In earth as quiet as thy father's skull.
In proof whereof, there is mine honour's pawn;
Engage it to the trial, if thou dar'st.
Fitzwater. How fondly dost thou spur a forward horse!
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a wilderness,
And spit upon him, whilst I say he lies,
And lies, and lies; there is my bond of faith,
To tie thee to my strong correction.
As I intend to thrive in this new world,
Aumerle is guilty of my true appeal;
Besides, I heard the banish'd Norfolk say
That thou, Aumerle, didst send two of thy men
To execute the noble Duke at Calais.
Aumerle. Some honest Christian trust me with a gage,

That Norfolk lies; here do I throw down this,
If he may be repeal'd, to try his honour.

Bolingbroke. These differences shall all rest under gage
Till Norfolk be repeal'd; repeal'd he shall be,
And, though mine enemy, restor'd again
To all his lands and signories. When he 's return'd,
Against Aumerle we will enforce his trial.

Carlisle. That honourable day shall ne'er be seen.
Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross
Against black pagans, Turks, and Saracens,
And, toil'd with works of war, retir'd himself
To Italy; and there, at Venice, gave
His body to that pleasant country's earth,
And his pure soul unto his captain Christ,
Under whose colours he had fought so long.

Bolingbroke. Why, bishop, is Norfolk dead?

Carlisle. As surely as I live, my lord.

Bolingbroke. Sweet peace conduct his sweet soul to the bosom
Of good old Abraham! — Lords appellants,
Your differences shall all rest under gage
Till we assign you to your days of trial.

Enter York, *attended*

York. Great Duke of Lancaster, I come to thee
From plume-pluck'd Richard, who with willing soul

Adopts thee heir, and his high sceptre yields
To the possession of thy royal hand.
Ascend his throne, descending now from him, —
And long live Henry, of that name the fourth!

Bolingbroke. In God's name I 'll ascend the regal throne.

Carlisle. Marry, God forbid! —
Worst in this royal presence may I speak,
Yet best beseeming me to speak the truth.
Would God that any in this noble presence
Were enough noble to be upright judge
Of noble Richard! then true noblesse would
Learn him forbearance from so foul a wrong.
What subject can give sentence on his king?
And who sits here that is not Richard's subject?
Thieves are not judg'd but they are by to hear,
Although apparent guilt be seen in them;
And shall the figure of God's majesty,
His captain, steward, deputy elect,
Anointed, crowned, planted many years,
Be judg'd by subject and inferior breath,
And he himself not present? O, forbid it, God,
That, in a Christian climate, souls refin'd
Should show so heinous, black, obscene a deed!
I speak to subjects, and a subject speaks,
Stirr'd up by God, thus boldly for his king.
My Lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king,
And if you crown him, let me prophesy, —

The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear, and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.
O, if you rear this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent, resist it, let it not be so,
Lest children's children cry against you woe!

Northumberland. Well have you argued, sir; and, for your pains,
Of capital treason we arrest you here. —
My Lord of Westminster, be it your charge
To keep him safely till his day of trial. —
May it please you, lords, to grant the commons' suit?

Bolingbroke. Fetch hither Richard, that in common view
He may surrender; so we shall proceed
Without suspicion.

York. I will be his conduct. [*Exit.*

Bolingbroke. Lords, you that here are under our arrest,
Procure your sureties for your days of answer. —
Little are we beholding to your love, [*To Carlisle.*
And little look'd for at your helping hands.

Re-enter York, *with* King Richard, *and* Officers *bearing the crown, etc.*

King Richard. Alack! why am I sent for to a king
Before I have shook off the regal thoughts
Wherewith I reign'd? I hardly yet have learn'd
To insinuate, flatter, bow, and bend my knee;
Give sorrow leave awhile to tutor me
To this submission. Yet I well remember
The favours of these men; were they not mine?
Did they not sometime cry All hail! to me?
So Judas did to Christ; but he in twelve
Found truth in all but one, I in twelve thousand none.
God save the king! — Will no man say amen?
Am I both priest and clerk? Well then, amen.
God save the king! although I be not he;
And yet, amen, if heaven do think him me. —
To do what service am I sent for hither?

York. To do that office of thine own good will
Which tired majesty did make thee offer, —
The resignation of thy state and crown
To Henry Bolingbroke.

King Richard. Give me the crown. — Here, cousin,
seize the crown;
On this side my hand, and on that side thine.
Now is this golden crown like a deep well
That owes two buckets, filling one another;
The emptier ever dancing in the air,
The other down, unseen, and full of water.

That bucket down and full of tears am I,
Drinking my griefs, whilst you mount up on high.
Bolingbroke. I thought you had been willing to resign.
King Richard. My crown I am; but still my griefs are mine.
You may my glories and my state depose,
But not my griefs; still am I king of those.
Bolingbroke. Part of your cares you give me with your crown.
King Richard. Your cares set up do not pluck my cares down,
My care is loss of care, by old care done;
Your care is gain of care, by new care won.
The cares I give I have, though given away;
They tend the crown, yet still with me they stay.
Bolingbroke. Are you contented to resign the crown?
King Richard. Ay, no; — no, ay; for I must nothing be;
Therefore no no, for I resign to thee.
Now mark me, how I will undo myself. —
I give this heavy weight from off my head,
And this unwieldy sceptre from my hand,
The pride of kingly sway from out my heart;
With mine own tears I wash away my balm,
With mine own hands I give away my crown,
With mine own tongue deny my sacred state,
With mine own breath release all duteous oaths.
All pomp and majesty I do forswear;
My manors, rents, revenues I forego;

My acts, decrees, and statutes I deny.
God pardon all oaths that are broke to me!
God keep all vows unbroke that swear to thee!
Make me, that nothing have, with nothing griev'd,
And thou with all pleas'd, that hast all achiev'd!
Long mayst thou live in Richard's seat to sit,
And soon lie Richard in an earthy pit!
God save King Henry, unking'd Richard says,
And send him many years of sunshine days! —
What more remains?

Northumberland. No more, but that you read
[*Offering a paper.*
These accusations, and these grievous crimes
Committed by your person and your followers
Against the state and profit of this land;
That, by confessing them, the souls of men
May deem that you are worthily depos'd.

King Richard. Must I do so? and must I ravel out
My weav'd-up follies? Gentle Northumberland,
If thy offences were upon record,
Would it not shame thee in so fair a troop
To read a lecture of them? If thou wouldst,
There shouldst thou find one heinous article,
Containing the deposing of a king,
And cracking the strong warrant of an oath,
Mark'd with a blot, damn'd in the book of heaven. —
Nay, all of you that stand and look upon me,
Whilst that my wretchedness doth bait myself,
Though some of you, with Pilate, wash your hands,

Showing an outward pity, yet you Pilates
Have here deliver'd me to my sour cross,
And water cannot wash away your sin.

Northumberland. My lord, despatch; read o'er these articles.

King Richard. Mine eyes are full of tears, I cannot see;
And yet salt water blinds them not so much
But they can see a sort of traitors here.
Nay, if I turn mine eyes upon myself,
I find myself a traitor with the rest;
For I have given here my soul's consent
To undeck the pompous body of a king,
Made glory base and sovereignty a slave,
Proud majesty a servant, state a peasant.

Northumberland. My lord, ——

King Richard. No lord of thine, thou haught insulting man,
Nor no man's lord; I have no name, no title,
No, not that name was given me at the font,
But 't is usurped. — Alack the heavy day,
That I have worn so many winters out,
And know not now what name to call myself!
O that I were a mockery king of snow,
Standing before the sun of Bolingbroke,
To melt myself away in water drops! —
Good king, — great king, — and yet not greatly good, —
And if my word be sterling yet in England,
Let it command a mirror hither straight,

That it may show me what a face I have,
Since it is bankrupt of his majesty.

Bolingbroke. Go, some of you, and fetch a looking-glass. [*Exit an Attendant.*

Northumberland. Read o'er this paper while the glass doth come.

King Richard. Fiend, thou torment'st me ere I come to hell!

Bolingbroke. Urge it no more, my Lord Northumberland.

Northumberland. The commons will not then be satisfied.

King Richard. They shall be satisfied; I 'll read enough,
When I do see the very book indeed
Where all my sins are writ, and that 's myself. —

Re-enter Attendant *with a glass*

Give me the glass, and therein will I read. —
No deeper wrinkles yet? hath sorrow struck
So many blows upon this face of mine,
And made no deeper wounds? — O flattering glass,
Like to my followers in prosperity,
Thou dost beguile me! Was this face the face
That every day under his household roof
Did keep ten thousand men? Was this the face
That, like the sun, did make beholders wink?
Was this the face that fac'd so many follies,
And was at last out-fac'd by Bolingbroke?

A brittle glory shineth in this face:
As brittle as the glory is the face;
[*Dashes the glass against the ground.*
For there it is, crack'd in a hundred shivers. —
Mark, silent king, the moral of this sport, —
How soon my sorrow hath destroy'd my face.
Bolingbroke. The shadow of your sorrow hath destroy'd
The shadow of your face.
King Richard. Say that again.
The shadow of my sorrow? Ha! let 's see: —
'T is very true, my grief lies all within,
And these external manners of lament
Are merely shadows to the unseen grief
That swells with silence in the tortur'd soul.
There lies the substance; and I thank thee, king,
For thy great bounty, that not only giv'st
Me cause to wail, but teachest me the way
How to lament the cause. I 'll beg one boon,
And then begone and trouble you no more.
Shall I obtain it?
Bolingbroke. Name it, fair cousin.
King Richard. Fair cousin! I am greater than a king.
For when I was a king, my flatterers
Were then but subjects; being now a subject,
I have a king here to my flatterer.
Being so great, I have no need to beg.
Bolingbroke. Yet ask.
King Richard. And shall I have?
Bolingbroke. You shall.

King Richard. Then give me leave to go.

Bolingbroke. Whither?

King Richard. Whither you will, so I were from your sights.

Bolingbroke. Go, some of you, convey him to the Tower.

King Richard. O, good! Convey? — conveyers are you all
That rise thus nimbly by a true king's fall.

[*Exeunt King Richard, some Lords and a Guard.*

Bolingbroke. On Wednesday next we solemnly set down
Our coronation; lords, prepare yourselves.

[*Exeunt all but the Abbot of Westminster, the Bishop of Carlisle, and Aumerle.*

Abbot. A woeful pageant have we here beheld.

Carlisle. The woe 's to come; the children yet unborn
Shall feel this day as sharp to them as thorn.

Aumerle. You holy clergymen, is there no plot
To rid the realm of this pernicious blot?

Abbot. My lord,
Before I freely speak my mind herein,
You shall not only take the sacrament
To bury mine intents, but also to effect
Whatever I shall happen to devise.
I see your brows are full of discontent,
Your hearts of sorrow, and your eyes of tears.
Come home with me to supper; I will lay
A plot shall show us all a merry day. [*Exeunt.*

ACT V

SCENE I. *London. A Street leading to the Tower*

Enter QUEEN *and* Ladies

Queen. This way the king will come; this is the way
To Julius Cæsar's ill-erected tower,
To whose flint bosom my condemned lord
Is doom'd a prisoner by proud Bolingbroke.
Here let us rest, if this rebellious earth
Have any resting for her true king's queen. —

Enter KING RICHARD *and* Guards

But soft, but see, or rather do not see,

My fair rose wither; yet look up, behold,
That you in pity may dissolve to dew,
And wash him fresh again with true-love tears. —
Ah, thou, the model where old Troy did stand,
Thou map of honour, thou King Richard's tomb,
And not King Richard, thou most beauteous inn,
Why should hard-favour'd grief be lodg'd in thee,
When triumph is become an alehouse guest?

King Richard. Join not with grief, fair woman, do not so,
To make my end too sudden; learn, good soul,
To think our former state a happy dream,
From which awak'd, the truth of what we are
Shows us but this. I am sworn brother, sweet,
To grim Necessity; and he and I
Will keep a league till death. Hie thee to France,
And cloister thee in some religious house;
Our holy lives must win a new world's crown,
Which our profane hours here have stricken down.

Queen. What! is my Richard both in shape and mind
Transform'd and weakened? Hath Bolingbroke
Depos'd thine intellect? Hath he been in thy heart?
The lion, dying, thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be o'erpower'd; and wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion and a king of beasts?

King Richard. A king of beasts, indeed; if aught but beasts,
I had been still a happy king of men.
Good sometime queen, prepare thee hence for France;
Think I am dead, and that even here thou tak'st,
As from my death-bed, thy last living leave.
In winter's tedious nights sit by the fire
With good old folks, and let them tell thee tales
Of woeful ages long ago betid;
And ere thou bid good-night, to quit their griefs
Tell thou the lamentable tale of me,
And send the hearers weeping to their beds.
For why, the senseless brands will sympathize
The heavy accent of thy moving tongue,
And in compassion weep the fire out;
And some will mourn in ashes, some coal-black,
For the deposing of a rightful king.

Enter NORTHUMBERLAND *attended*

Northumberland. My lord, the mind of Bolingbroke is chang'd;
You must to Pomfret, not unto the Tower. —
And, madam, there is order ta'en for you;
With all swift speed you must away to France.

King Richard. Northumberland, thou ladder wherewithal
The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age
More than it is, ere foul sin, gathering head,

Shall break into corruption. Thou shalt think,
Though he divide the realm and give thee half,
It is too little, helping him to all;
And he shall think that thou, which know'st the way
To plant unrightful kings, wilt know again,
Being ne'er so little urg'd, another way
To pluck him headlong from the usurped throne.
The love of wicked friends converts to fear,
That fear to hate; and hate turns one or both
To worthy danger and deserved death.

Northumberland. My guilt be on my head, and there an end.

Take leave and part; for you must part forthwith.

King Richard. Doubly divorc'd! — Bad men, ye violate
A twofold marriage; 'twixt my crown and me,
And then betwixt me and my married wife. —
Let me unkiss the oath 'twixt thee and me;
And yet not so, for with a kiss 't was made. —
Part us, Northumberland; I towards the north,
Where shivering cold and sickness pines the clime,
My wife to France, from whence, set forth in pomp,
She came adorned hither like sweet May,
Sent back like Hallowmas or short'st of day.

Queen. And must we be divided? must we part?

King Richard. Ay, hand from hand, my love, and heart from heart.

Queen. Banish us both, and send the king with me.

Northumberland. That were some love, but little policy.

Queen. Then whither he goes thither let me go.

King Richard. So two, together weeping, make one woe.

Weep thou for me in France, I for thee here;
Better far off than near be, ne'er the near.
Go, count thy way with sighs, I mine with groans.

Queen. So longest way shall have the longest moans.

King Richard. Twice for one step I 'll groan, the way being short,
And piece the way out with a heavy heart.
Come, come, in wooing sorrow let 's be brief,
Since, wedding it, there is such length in grief.
One kiss shall stop our mouths, and dumbly part;
Thus give I mine, and thus take I thy heart.

[*They kiss.*

Queen. Give me mine own again; 't were no good part
To take on me to keep and kill thy heart. —

[*They kiss again.*

So, now I have mine own again, begone,
That I may strive to kill it with a groan.

King Richard. We make woe wanton with this fond delay.
Once more, adieu; the rest let sorrow say. [*Exeunt.*

SCENE II. *London. A Room in the Duke of York's Palace*

Enter YORK *and his* DUCHESS

Duchess. My lord, you told me you would tell the rest,
When weeping made you break the story off,
Of our two cousins coming into London.
York. Where did I leave?
Duchess. At that sad stop, my lord,
Where rude misgovern'd hands from windows' tops
Threw dust and rubbish on King Richard's head.
York. Then, as I said, the duke, great Bolingbroke,
Mounted upon a hot and fiery steed,
Which his aspiring rider seem'd to know,
With slow but stately pace kept on his course,
While all tongues cried, 'God save thee, Bolingbroke!'
You would have thought the very windows spake,
So many greedy looks of young and old
Through casements darted their desiring eyes
Upon his visage; and that all the walls
With painted imagery had said at once,
'Jesu preserve thee! welcome, Bolingbroke!'
Whilst he, from one side to the other turning,
Bareheaded, lower than his proud steed's neck,
Bespake them thus, — 'I thank you, countrymen;'
And thus still doing, thus he pass'd along.
Duchess. Alas, poor Richard! where rides he the whilst?

York. As in a theatre the eyes of men,
After a well-grac'd actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious,
Even so, or with much more contempt, men's eyes
Did scowl on gentle Richard. No man cried, 'God save him!'
No joyful tongue gave him his welcome home;
But dust was thrown upon his sacred head,
Which with such gentle sorrow he shook off, —
His face still combating with tears and smiles,
The badges of his grief and patience, —
That had not God, for some strong purpose, steel'd
The hearts of men, they must perforce have melted
And barbarism itself have pitied him.
But Heaven hath a hand in these events,
To whose high will we bound our calm contents.
To Bolingbroke are we sworn subjects now,
Whose state and honour I for aye allow.

Duchess. Here comes my son Aumerle.

York. Aumerle that was;
But that is lost for being Richard's friend,
And, madam, you must call him Rutland now.
I am in Parliament pledge for his truth
And lasting fealty to the new-made king.

Enter AUMERLE

Duchess. Welcome, my son; who are the violets now
That strew the green lap of the new-come spring?

Aumerle. Madam, I know not, nor I greatly care not;
God knows I had as lief be none as one.
York. Well, bear you well in this new spring of time,
Lest you be cropp'd before you come to prime.
What news from Oxford? hold those justs and triumphs?
Aumerle. For aught I know, my lord, they do.
York. You will be there, I know.
Aumerle. If God prevent it not, I purpose so.
York. What seal is that that hangs without thy bosom?
Yea, look'st thou pale? let me see the writing.
Aumerle. My lord, 't is nothing.
York. No matter, then, who sees it.
I will be satisfied; let me see the writing.
Aumerle. I do beseech your grace to pardon me.
It is a matter of small consequence,
Which for some reasons I would not have seen.
York. Which for some reasons, sir, I mean to see.
I fear, I fear, —
Duchess. What should you fear?
'T is nothing but some bond that he is enter'd into
For gay apparel 'gainst the triumph-day.
York. Bound to himself! what doth he with a bond
That he is bound to? Wife, thou art a fool. —
Boy, let me see the writing.
Aumerle. I do beseech you, pardon me; I may not show it.

York. I will be satisfied; let me see it, I say. —
[*Snatches it, and reads.*
Treason! foul treason! — villain! traitor! slave!
Duchess. What 's the matter, my lord?
York. Ho! who 's within there? —

Enter a Servant

Saddle my horse. —
God for his mercy, what treachery is here!
Duchess. Why, what is 't, my lord?
York. Give me my boots, I say; saddle my horse. —
Now, by mine honour, by my life, my troth,
I will appeach the villain. [*Exit Servant.*
Duchess. What 's the matter?
York. Peace, foolish woman. 80
Duchess. I will not peace. — What is the matter, son?
Aumerle. Good mother, be content; it is no more
Than my poor life must answer.
Duchess. Thy life answer!
York. Bring me my boots. — I will unto the king.

Re-enter Servant *with boots*

Duchess. Strike him, Aumerle. — Poor boy, thou art amaz'd. —
Hence, villain! never more come in my sight.
[*To the Servant.*
York. Give me my boots, I say.
Duchess. Why, York, what wilt thou do?
Wilt thou not hide the trespass of thine own?
Have we more sons, or are we like to have? 90

Is not my teeming date drunk up with time?
And wilt thou pluck my fair son from mine age,
And rob me of a happy mother's name?
Is he not like thee? is he not thine own?
York. Thou fond mad woman,
Wilt thou conceal this dark conspiracy?
A dozen of them here have ta'en the sacrament,
And interchangeably set down their hands,
To kill the king at Oxford.
Duchess. He shall be none,
We 'll keep him here; then what is that to him?
York. Away, fond woman! were he twenty times my son
I would appeach him.
Duchess. Hadst thou groan'd for him
As I have done, thou wouldst be more pitiful.
But now I know thy mind; thou dost suspect
That I have been disloyal to thy bed,
And that he is a bastard, not thy son.
Sweet York, sweet husband, be not of that mind;
He is as like thee as a man may be,
Not like to me nor any of my kin,
And yet I love him.
York. Make way, unruly woman! [*Exit.*
Duchess. After, Aumerle! mount thee upon his horse;
Spur, post, and get before him to the king,
And beg thy pardon ere he do accuse thee.
I 'll not be long behind; though I be old,

I doubt not but to ride as fast as York,
And never will I rise up from the ground
Till Bolingbroke have pardon'd thee. Away, begone!
[*Exeunt.*

SCENE III. *Windsor. A Room in the Castle*

Enter BOLINGBROKE *as King*, PERCY, *and other* Lords

Bolingbroke. Can no man tell of my unthrifty son?
'T is full three months since I did see him last;
If any plague hang over us, 't is he.
I would to God, my lords, he might be found.
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent
With unrestrained loose companions,
Even such, they say, as stand in narrow lanes,
And beat our watch and rob our passengers,
While he, young wanton and effeminate boy,
Takes on the point of honour to support
So dissolute a crew.

Percy. My lord, some two days since I saw the prince,
And told him of these triumphs held at Oxford.

Bolingbroke. And what said the gallant?

Percy. His answer was, — he would unto the stews,
And from the common'st creature pluck a glove,
And wear it as a favour; and with that
He would unhorse the lustiest challenger.

Bolingbroke. As dissolute as desperate; yet through both
I see some sparks of better hope,

Which elder days may happily bring forth. —
But who comes here?

Enter AUMERLE *hastily*

Aumerle. Where is the king?

Bolingbroke. What means
Our cousin, that he stares and looks so wildly?

Aumerle. God save your grace! I do beseech your majesty,
To have some conference with your grace alone.

Bolingbroke. Withdraw yourselves, and leave us here alone. — [*Exeunt Percy and Lords.*
What is the matter with our cousin now?

Aumerle. For ever may my knees grow to the earth, [*Kneels.*
My tongue cleave to my roof within my mouth,
Unless a pardon ere I rise or speak.

Bolingbroke. Intended or committed was this fault?
If on the first, how heinous e'er it be,
To win thy after love I pardon thee.

Aumerle. Then give me leave that I may turn the key,
That no man enter till my tale be done.

Bolingbroke. Have thy desire.

[*Aumerle locks the door.*

York [*within*]. My liege, beware! look to thyself;
Thou hast a traitor in thy presence there.

Bolingbroke. Villain, I 'll make thee safe. [*Drawing.*

Aumerle. Stay thy revengeful hand; thou hast no cause to fear.

York [*within*]. Open the door, secure foolhardy king.
Shall I, for love, speak treason to thy face?
Open the door, or I will break it open.

[*Bolingbroke opens the door and locks it again.*

Enter York

Bolingbroke. What is the matter, uncle? speak;
Recover breath; tell us how near is danger,
That we may arm us to encounter it.

York. Peruse this writing here, and thou shalt know
The treason that my haste forbids me show.

Aumerle. Remember, as thou read'st, thy promise pass'd.
I do repent me; read not my name there.
My heart is not confederate with my hand.

York. It was, villain, ere thy hand did set it down.—
I tore it from the traitor's bosom, king;
Fear, and not love, begets his penitence.
Forget to pity him, lest thy pity prove
A serpent that will sting thee to the heart.

Bolingbroke. O heinous, strong, and bold conspiracy!—
O loyal father of a treacherous son!
Thou sheer, immaculate, and silver fountain,
From whence this stream through muddy passages
Hath held his current and defil'd himself!
Thy overflow of good converts to bad,
And thy abundant goodness shall excuse
This deadly blot in thy digressing son.

York. So shall my virtue be his vice's bawd,
And he shall spend mine honour with his shame,
As thriftless sons their scraping fathers' gold.
Mine honour lives when his dishonour dies,
Or my sham'd life in his dishonour lies.
Thou kill'st me in his life; giving him breath,
The traitor lives, the true man 's put to death.

Duchess [*within*]. What ho, my liege! for God's sake, let me in.

Bolingbroke. What shrill-voic'd suppliant makes this eager cry?

Duchess. A woman, and thine aunt, great king; 't is I.
Speak with me, pity me, open the door;
A beggar begs that never begg'd before.

Bolingbroke. Our scene is alter'd from a serious thing,
And now chang'd to *The Beggar and the King.* —
My dangerous cousin, let your mother in;
I know she 's come to pray for your foul sin.

[*Aumerle unlocks the door.*

York. If thou do pardon, whosoever pray,
More sins for this forgiveness prosper may.
This fester'd joint cut off, the rest rests sound;
This let alone will all the rest confound.

Enter Duchess

Duchess. O king, believe not this hard-hearted man!
Love, loving not itself, none other can.

York. Thou frantic woman, what dost thou make here?

Shall thy old dugs once more a traitor rear?
Duchess. Sweet York, be patient. — Hear me, gentle liege. [*Kneels.*
Bolingbroke. Rise up, good aunt.
Duchess. Not yet, I thee beseech;
For ever will I kneel upon my knees,
And never see day that the happy sees
Till thou give joy, until thou bid me joy,
By pardoning Rutland, my transgressing boy.
Aumerle. Unto my mother's prayers I bend my knee. [*Kneels.*
York. Against them both my true joints bended be. [*Kneels.*
Ill mayst thou thrive, if thou grant any grace!
Duchess. Pleads he in earnest? look upon his face;
His eyes do drop no tears, his prayers are in jest;
His words come from his mouth, ours from our breast.
He prays but faintly, and would be denied;
We pray with heart and soul, and all beside.
His weary joints would gladly rise, I know;
Our knees shall kneel till to the ground they grow.
His prayers are full of false hypocrisy;
Ours of true zeal and deep integrity.
Our prayers do out-pray his; then let them have
That mercy which true prayers ought to have.
Bolingbroke. Good aunt, stand up.
Duchess. Nay, do not say 'stand up;'
But 'pardon' first, and afterwards 'stand up,'
And if I were thy nurse, thy tongue to teach,

'Pardon' should be the first word of thy speech.
I never long'd to hear a word till now;
Say 'pardon,' king, let pity teach thee how.
The word is short, but not so short as sweet;
No word like 'pardon' for kings' mouths so meet.

York. Speak it in French, king; say *pardonnez-moi.*

Duchess. Dost thou teach pardon pardon to destroy?
Ah, my sour husband, my hard-hearted lord,
That sett'st the word itself against the word!—
Speak 'pardon' as 't is current in our land;
The chopping French we do not understand.
Thine eye begins to speak, set thy tongue there;
Or in thy piteous heart plant thou thine ear,
That hearing how our plaints and prayers do pierce,
Pity may move thee 'pardon' to rehearse.

Bolingbroke. Good aunt, stand up.

Duchess. I do not sue to stand;
Pardon is all the suit I have in hand.

Bolingbroke. I pardon him, as God shall pardon me.

Duchess. O happy vantage of a kneeling knee!
Yet am I sick for fear; speak it again;
Twice saying 'pardon' doth not pardon twain,
But makes one pardon strong.

Bolingbroke. With all my heart
I pardon him.

Duchess. A god on earth thou art.

Bolingbroke. But for our trusty brother-in-law, and the abbot,

With all the rest of that consorted crew,
Destruction straight shall dog them at the heels. —
Good uncle, help to order several powers
To Oxford, or where'er these traitors are.
They shall not live within this world, I swear,
But I will have them, if I once know where.
Uncle, farewell, — and, cousin mine, adieu;
Your mother well hath pray'd, and prove you true.

Duchess. Come, my old son. — I pray God make thee new. [*Exeunt.*

Scene IV. *The Same*

Enter Sir Pierce of Exton *and a* Servant

Exton. Didst thou not mark the king, what words he spake? —
'Have I no friend will rid me of this living fear?'
Was it not so?

Servant. Those were his very words.

Exton. 'Have I no friend?' quote he; he spake it twice.
And urg'd it twice together, did he not?

Servant. He did.

Exton. And, speaking it, he wistly look'd on me,
As who should say, — I would thou wert the man
That would divorce this terror from my heart, —
Meaning the king at Pomfret. Come, let 's go;
I am the king's friend, and will rid his foe. [*Exeunt.*

SCENE V. *Pomfret. The Dungeon of the Castle*

Enter KING RICHARD

King Richard. I have been studying how I may compare
This prison where I live unto the world,
And, for because the world is populous
And here is not a creature but myself,
I cannot do it; yet I 'll hammer it out.
My brain I 'll prove the female to my soul,
My soul the father; and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little world,
In humours like the people of this world,
For no thought is contented. The better sort,
As thoughts of things divine, are intermix'd
With scruples, and do set the word itself
Against the word;
As thus, — 'Come, little ones;' and then again, —
'It is as hard to come as for a camel
To thread the postern of a needle's eye.'
Thoughts tending to ambition, they do plot
Unlikely wonders, — how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls,
And, for they cannot, die in their own pride.
Thoughts tending to content flatter themselves
That they are not the first of fortune's slaves,
Nor shall not be the last, like silly beggars,

Who, sitting in the stocks, refuge their shame,
That many have, and others must sit there;
And in this thought they find a kind of ease,
Bearing their own misfortune on the back
Of such as have before endur'd the like.
Thus play I, in one person, many people,
And none contented. Sometimes am I king,
Then treason makes me wish myself a beggar,
And so I am; then crushing penury
Persuades me I was better when a king,
Then am I king'd again; and by and by
Think that I am unking'd by Bolingbroke,
And straight am nothing. — But whate'er I am,
Nor I, nor any man that but man is,
With nothing shall be pleas'd till he be eas'd
With being nothing. — Music do I hear? [*Music.*
Ha, ha! keep time. — How sour sweet music is
When time is broke and no proportion kept!
So is it in the music of men's lives;
And here have I the daintiness of ear
To hear time broke in a disorder'd string,
But, for the concord of my state and time,
Had not an ear to hear my true time broke.
I wasted time, and now doth Time waste me,
For now hath Time made me his numbering clock;
My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears.

Now, for the sounds that tell what hour it is,
Are clamorous groans that strike upon my heart,
Which is the bell; so sighs, and tears, and groans
Show minutes, times, and hours, but my time
Runs posting on in Bolingbroke's proud joy
While I stand fooling here, his Jack o' the clock.
This music mads me; let it sound no more,
For though it have holp madmen to their wits,
In me it seems it will make wise men mad.
Yet blessing on his heart that gives it me!
For 't is a sign of love, and love to Richard
Is a strange brooch in this all-hating world.

Enter Groom

Groom. Hail, royal prince!

King Richard. Thanks, noble peer;
The cheapest of us is ten groats too dear.
What art thou? and how com'st thou hither,
Where no man ever comes but that sad dog
That brings me food to make misfortune live?

Groom. I was a poor groom of thy stable, king,
When thou wert king, who, travelling towards York,
With much ado at length have gotten leave
To look upon my sometimes royal master's face.
O, how it yearn'd my heart when I beheld
In London streets that coronation day,
When Bolingbroke rode on roan Barbary,
That horse that thou so often hast bestrid,
That horse that I so carefully have dress'd!

King Richard. Rode he on Barbary? Tell me, gentle friend,
How went he under him?
Groom. So proud as if he had disdain'd the ground.
King Richard. So proud that Bolingbroke was on his back!
That jade hath eat bread from my royal hand;
This hand hath made him proud with clapping him.
Would he not stumble? would he not fall down, —
Since pride must have a fall, — and break the neck
Of that proud man that did usurp his back? —
Forgiveness, horse! why do I rail on thee,
Since thou, created to be awed by man,
Wast born to bear? I was not made a horse;
And yet I bear a burden like an ass,
Spur-gall'd and tir'd by jauncing Bolingbroke.

Enter Keeper *with a dish*

Keeper. Fellow, give place; here is no longer stay.
[*To the Groom.*
King Richard. If thou love me, 't is time thou wert away.
Groom. What my tongue dares not, that my heart shall say. [*Exit.*
Keeper. My lord, will 't please you to fall to?
King Richard. Taste of it first, as thou art wont to do.
Keeper. My lord, I dare not. Sir Pierce of Exton, who lately came from the king, commands the contrary.

King Richard. The devil take Henry of Lancaster and thee!
Patience is stale, and I am weary of it.
[*Beats the Keeper.*

Keeper. Help, help, help!

Enter EXTON *and* Servants *armed*

King Richard. How now! what means death in this rude assault?
Villain, thine own hand yields thy death's instrument. —
[*Snatching a weapon, and killing one.*
Go thou, and fill another room in hell.
[*He kills another; then Exton strikes him down.*
That hand shall burn in never-quenching fire
That staggers thus my person. — Exton, thy fierce hand
Hath with the king's blood stain'd the king's own land.
Mount, mount, my soul! thy seat is up on high, 112
Whilst my gross flesh sinks downward, here to die.
[*Dies.*

Exton. As full of valour as of royal blood!
Both have I spilt; — O, would the deed were good!
For now the devil, that told me I did well,
Says that this deed is chronicled in hell.
This dead king to the living king I 'll bear. —
Take hence the rest, and give them burial here.
[*Exeunt.*

SCENE VI. *Windsor. A Room in the Castle*

Flourish. Enter BOLINGBROKE *as King*, YORK, Lords, *and* Attendants

Bolingbroke. Kind uncle York, the latest news we hear
Is that the rebels have consum'd with fire
Our town of Cicester in Glostershire;
But whether they be ta'en or slain we hear not. —

Enter NORTHUMBERLAND

Welcome, my lord; what is the news?

Northumberland. First, to thy sacred state wish I all happiness.
The next news is, I have to London sent
The heads of Salisbury, Spencer, Blunt, and Kent.
The manner of their taking may appear
At large discoursed in this paper here.

[*Presenting a paper.*

Bolingbroke. We thank thee, gentle Percy, for thy pains,
And to thy worth will add right worthy gains.

Enter FITZWATER

Fitzwater. My lord, I have from Oxford sent to London
The heads of Brocas and Sir Bennet Seely,
Two of the dangerous consorted traitors
That sought at Oxford thy dire overthrow.

Bolingbroke. Thy pains, Fitzwater, shall not be forgot;
Right noble is thy merit, well I wot.

Enter PERCY, *with the* BISHOP OF CARLISLE

Percy. The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy,
Hath yielded up his body to the grave;
But here is Carlisle living, to abide
Thy kingly doom and sentence of his pride.

Bolingbroke. Carlisle, this is your doom: —
Choose out some secret place, some reverend room,
More than thou hast, and with it joy thy life.
So as thou liv'st in peace, die free from strife;
For though mine enemy thou hast ever been,
High sparks of honour in thee have I seen.

Enter EXTON, *with* Attendants *bearing a coffin*

Exton. Great king, within this coffin I present
Thy buried fear; herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.

Bolingbroke. Exton, I thank thee not; for thou hast wrought
A deed of slander, with thy fatal hand,
Upon my head and all this famous land.

Exton. From your own mouth, my lord, did I this deed.

Bolingbroke. They love not poison that do poison need,

Nor do I thee; though I did wish him dead,
I hate the murtherer, love him murthered.
The guilt of conscience take thou for thy labour,
But neither my good word nor princely favour;
With Cain go wander through the shades of night,
And never show thy head by day nor light. —
Lords, I protest, my soul is full of woe,
That blood should sprinkle me to make me grow.
Come, mourn with me for that I do lament,
And put on sullen black incontinent.
I 'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand. —
March sadly after; grace my mournings here,
In weeping after this untimely bier. [*Exeunt.*

NOTES

FUNERAL OF RICHARD II

Gold Noble

NOTES

Introduction

The Metre of the Play. — It should be understood at the outset that *metre*, or the mechanism of verse, is something altogether distinct from the *music* of verse. The one is matter of rule, the other of taste and feeling. Music is not an absolute necessity of verse; the metrical form is a necessity, being that which constitutes the verse.

The plays of Shakespeare (with the exception of rhymed passages, and of occasional songs and interludes) are all in unrhymed or *blank* verse; and the normal form of this blank verse is illustrated by i. 1. 16 of the present play: "And frowning brow to brow, ourselves will hear."

This line, it will be seen, consists of ten syllables, with the even syllables (2d, 4th, 6th, 8th, and 10th) accented, the odd syllables (1st, 3d, etc.) being unaccented. Theoretically, it is made up of five *feet* of two syllables each, with the accent on the second syllable. Such a foot is called an *iambus* (plural, *iambuses*, or the Latin *iambi*), and the form of verse is called *iambic*.

This fundamental law of Shakespeare's verse is subject to certain modifications, the most important of which are as follows: —

1. After the tenth syllable an unaccented syllable (or even two such syllables) may be added, forming what is sometimes called a

female line; as in i. 1. 6: "Against the Duke of Norfolk, Thomas Mowbray." The rhythm is complete with the first syllable of *Mowbray*, the second being an extra eleventh syllable. In i. 1. 12 ("As near as I could sift him on that argument") we have two extra syllables, the rhythm being complete with the first syllable of *argument.*

2. The accent in any part of the verse may be shifted from an even to an odd syllable; as in i. 1. 4: "Here to make good the boisterous late appeal;" and 8: "Tell me, moreover, hast thou sounded him." In both lines the accent is shifted from the second to the first syllable. This change occurs very rarely in the tenth syllable, and seldom in the fourth (though we have an instance in i. 1. 19); and it is not allowable in two successive accented syllables.

3. An extra unaccented syllable may occur in any part of the line; as in i. 1. 4, 14, and 17. In 4 the second syllable of *boisterous* is superfluous; in 14 the third syllable of *inveterate;* and in 17 the word *the* (twice). In line 27 (a female line) the word *to* is superfluous.

4. Any unaccented syllable, occurring in an even place immediately before or after an even syllable which is properly accented, is reckoned as accented for the purposes of the verse; as, for instance, in lines 1 and 11. In 1 the last syllable of *Lancaster*, and in 11 that of *treachery*, are metrically equivalent to accented syllables; and so with the first syllable of *misbegotten* in 33, the last of *miscreant* in 39, and of *aggravate* in 43.

5. In many instances in Shakespeare words must be *lengthened* in order to fill out the rhythm: —

(*a*) In a large class of words in which *e* or *i* is followed by another vowel, the *e* or *i* is made a separate syllable; as *ocean*, *opinion*, *soldier*, *patience*, *partial*, *marriage*, etc. For instance, in this play, i. 1. 154 ("This we prescribe, though no physician"), appears to have only nine syllables, but *physician* is a quadrisyllable; and the same is true of *incision* in the next line. This lengthening occurs most frequently at the end of the line.

(*b*) Many monosyllables ending in *r*, *re*, *rs*, *res*, preceded by a long vowel or diphthong, are often made dissyllables; as *fare*, *fear*, *dear*, *hair*, *hour* (see on i. 2. 7), *your*, etc. In i. 3. 294 ("O, who can hold a fire in his hand?") *fire* is a dissyllable. If the word is repeated in a verse it is often both monosyllable and dissyllable; as in *M. of V.* iii. 2. 20: "And so, though yours, not yours. Prove it so," where either *yours* (preferably the first) is a dissyllable, the other being a monosyllable. In *J. C.* iii. 1. 172: "As fire drives out fire, so pity, pity," the first *fire* is a dissyllable.

(*c*) Words containing *l* or *r*, preceded by another consonant, are often pronounced as if a vowel came between or after the consonants; as in *redoubled* [redoubl(e)ed] in i. 3. 80; and *England* [Engl(e)and] in iv. 1. 17. See also *T. of S.* ii. 1. 158: "While she did call me rascal fiddler" [fiddl(e)er]; *All's Well*, iii. 5. 43: "If you will tarry, holy pilgrim" [pilg(e)rim]; *C. of E.* v. 1. 360: "These are the parents of these children" (childeren, the original form of the word); *W. T.* iv. 4. 76: "Grace and remembrance [rememb(e)rance] be to you both!" etc.

(*d*) Monosyllabic exclamations (*ay*, *O*, *yea*, *nay*, *hail*, etc.) and monosyllables otherwise emphasized are similarly lengthened (cf. *stay* in i. 3. 118); also certain longer words; as *commandement* in *M. of V.* iv. 1. 451; *safety* (trisyllable) in *Ham.* i. 3. 21; *business* (trisyllable, as originally pronounced) in ii. 1. 217 of this play: "To see this business. To-morrow next" (so in several other passages); and other words mentioned in the notes to the plays in which they occur.

6. Words are also *contracted* for metrical reasons, like plurals and possessives ending in a sibilant, as *balance*, *horse* (for *horses* and *horse's*), *princess*, *sense*, *marriage* (plural and possessive), *image*, etc. So with many adjectives in the superlative (like *cold'st*, *stern'st*, *kind'st*, *secret'st*, etc.), and certain other words.

7. The *accent* of words is also varied in many instances for metrical reasons. Thus we find both *révenue* and *revénue* in the present play (see on iv. 1. 211), *cónfine* (noun) and *confine*, *óbscure*

(see on iii. 3. 154) and *obscúre*, *présage* and *preságe* (see on ii. 2. 141), *sépulchre* (noun) and *sepúlchre* (see on i. 3. 196), *dístinct* and *distínct*, etc.

These instances of variable accent must not be confounded with those in which words were uniformly accented differently in the time of Shakespeare; like *aspéct* (see on i. 3. 127), *impórtune*, *sepúlchre* (verb), *perséver* (never *persevére*), *perséverance*, *rheúmatic*, etc.

8. *Alexandrines*, or verses of twelve syllables, with six accents, occur here and there in the plays. They must not be confounded with female lines with two extra syllables (see on 1 above) or with other lines in which two extra unaccented syllables may occur.

9. *Incomplete* verses, of one or more syllables, are scattered through the plays. See i. 1. 7, i. 3. 123, 191, 192, etc.

10. *Doggerel* measure is used in the earliest comedies (*L. L. L.* and *C. of E.* in particular) in the mouths of comic characters, but nowhere else in those plays, and never anywhere in plays written after 1598. There is none in *Rich. II.*

11. *Rhyme* occurs frequently in the early plays, but diminishes with comparative regularity from that period until the latest. Thus, in *L. L. L.* there are about 1100 rhyming verses (about one-third of the whole number), in the *M. N. D.* about 900, in the present play and *R. and J.* about 500 each, while in *Cor.* and *A. and C.* there are only about 40 each, in *Temp.* only two, and in *W. T.* none at all, except in the chorus introducing act iv. Songs, interludes, and other matter not in ten-syllable measure are not included in this enumeration.

Alternate rhymes are found only in the plays written before 1599 or 1600. In *L. L. L.* we find 242 lines, in *C. of E.* 64, and in *M. N. D.* 96. In the present play there are only four lines (ii. 1. 9–12). In *M. of V.* there are also four lines at the end of iii. 2. In *Much Ado* and *A. Y. L.*, we also find a few lines, but none at all in subsequent plays.

Rhymed couplets, or "rhyme-tags" are often found at the end of

scenes; as in 13 of the 19 scenes of the present play. In *Ham.* 14 out of 20 scenes, and in *Macb.* 21 out of 28, have such "tags;" but in the latest plays they are not so frequent. In *Temp.*, for instance, there is but one, and in *W. T.* none.

12. In this edition of Shakespeare, the final *-ed* of past tenses and participles *in verse* is printed *-'d* when the word is to be pronounced in the ordinary way; as in *time-honour'd*, line 1, and *aim'd*, line 14, of the first scene. But when the metre requires that the *-ed* be made a separate syllable, the *e* is retained; as in *accused*, line 17, where the word is a trisyllable. The only variation from this rule is in verbs like *cry*, *die*, *sue*, etc., the *-ed* of which is very rarely, if ever, made a separate syllable.

Shakespeare's Use of Verse and Prose in the Plays. — This is a subject to which the critics have given very little attention, but it is an interesting study. In most of the plays we find scenes entirely in verse or in prose, and others in which the two are mixed; but the present play, like *King John*, is wholly in verse. In general, we may say that verse is used for what is distinctly poetical, and prose for what is not poetical. The distinction, however, is not so clearly marked in the earlier as in the later plays. The second scene of *M. of V.*, for instance, is in prose, because Portia and Nerissa are talking about the suitors in a familiar and playful way; but in *T. G. of V.*, where Julia and Lucetta are discussing the suitors of the former in much the same fashion, the scene is in verse. Dowden, commenting on *Rich. II.*, remarks: "Had Shakespeare written the play a few years later, we may be certain that the gardener and his servants (iii. 4) would not have uttered stately speeches in verse, but would have spoken homely prose, and that humour would have mingled with the pathos of the scene. The same remark may be made with reference to the subsequent scene (v. 5) in which his groom visits the dethroned king in the Tower." Comic characters and those in low life generally speak in prose in the later plays, as Dowden intimates, but in the very earliest ones doggerel verse is much used instead. See on 10 above.

The change from prose to verse is well illustrated in the third scene of *M. of V.* It begins with plain prosaic talk about a business matter; but when Antonio enters, it rises at once to the higher level of poetry. The sight of Antonio reminds Shylock of his hatred of the Merchant, and the passion expresses itself in verse, the vernacular tongue of poetry. We have a similar change in the first scene of *J. C.*, where, after the quibbling "chaff" of the mechanics about their trades, the mention of Pompey reminds the Tribune of their plebeian fickleness, and his scorn and indignation flame out in most eloquent verse.

The reasons for the choice of prose or verse are not always so clear as in these instances. We are seldom puzzled to explain the prose, but not unfrequently we meet with verse where we might expect prose. As Professor Corson remarks (*Introduction to Shakespeare*, 1889), "Shakespeare adopted verse as the general tenor of his language, and therefore expressed much in verse that is within the capabilities of prose; in other words, his verse constantly encroaches upon the domain of prose, but his prose can never be said to encroach upon the domain of verse." If in rare instances we think we find exceptions to this latter statement, and prose actually seems to usurp the place of verse, I believe that careful study of the passage will prove the supposed exception to be apparent rather than real.

Some Books for Teachers and Students. — A few out of the many books that might be commended to the teacher and the critical student are the following: Halliwell-Phillipps's *Outlines of the Life of Shakespeare* (7th ed. 1887); Sidney Lee's *Life of Shakespeare* (1898; for ordinary students the abridged ed. of 1899 is preferable); Rolfe's *Life of Shakespeare* (1904); Schmidt's *Shakespeare Lexicon* (3d ed. 1902); Littledale's ed. of Dyce's *Glossary* (1902); Bartlett's *Concordance to Shakespeare* (1895); Abbott's *Shakespearian Grammar* (1873); Furness's "New Variorum" ed. of the plays (encyclopædic and exhaustive); Dowden's *Shakspere: His Mind and Art* (American ed. 1881); Hudson's *Life, Art, and*

Characters of Shakespeare (revised ed. 1882); Mrs. Jameson's *Characteristics of Women* (several eds.; some with the title, *Shakespeare Heroines*); Ten Brink's *Five Lectures on Shakespeare* (1895); Boas's *Shakespeare and His Predecessors* (1895); Dyer's *Folk-lore of Shakespeare* (American ed. 1884); Gervinus's *Shakespeare Commentaries* (Bunnett's translation, 1875); Wordsworth's *Shakespeare's Knowledge of the Bible* (3d ed. 1880); Elson's *Shakespeare in Music* (1901).

Some of the above books will be useful to all readers who are interested in special subjects or in general criticism of Shakespeare. Among those which are better suited to the needs of ordinary readers and students, the following may be mentioned: Mabie's *William Shakespeare: Poet, Dramatist, and Man* (1900); Dowden's *Shakspere Primer* (1877; small but invaluable); Rolfe's *Shakespeare the Boy* (1896; not a mere juvenile book, but treating of the home and school life, the games and sports, the manners, customs, and folk-lore of the poet's time); Guerber's *Myths of Greece and Rome* (for young students who may need information on mythological allusions not explained in the notes).

Black's *Judith Shakespeare* (1884; a novel, but a careful study of the scene and the time) is a book that I always commend to young people, and their elders will also enjoy it. The Lambs' *Tales from Shakespeare* is a classic for beginners in the study of the dramatist; and in Rolfe's edition the plan of the authors is carried out in the Notes by copious illustrative quotations from the plays. Mrs. Cowden-Clarke's *Girlhood of Shakespeare's Heroines* (American ed. 1904) will particularly interest girls; and both girls and boys will find Bennett's *Master Skylark* (1897) and Imogen Clark's *Will Shakespeare's Little Lad* (1897) equally entertaining and instructive.

H. Snowden Ward's *Shakespeare's Town and Times* (2d ed. 1902) and John Leyland's *Shakespeare Country* (2d ed. 1903) are copiously illustrated books (yet inexpensive) which may be particularly commended for school libraries.

For the English historical plays B. E. Warner's *English History in Shakespeare's Plays* (1894) will be good collateral reading, particularly in secondary schools.

ABBREVIATIONS IN THE NOTES. — The abbreviations of the names of Shakespeare's plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, 3 *Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim; V. and A.* to *Venus and Adonis; L. C.* to *Lover's Complaint;* and *Sonn.* to the *Sonnets.*

Other abbreviations that hardly need explanation are *Cf.* (*confer*, compare), *Fol.* (following), *Id.* (*idem*, the same), and *Prol.* (prologue). The numbers of the lines in the references (except for the present play) are those of the "Globe" edition (the cheapest and best edition of *Shakespeare* in one compact volume), which is now generally accepted as the standard for line-numbers in works of reference (Schmidt's *Lexicon*, Abbott's *Grammar*, Dowden's *Primer*, the publications of the New Shakspere Society, etc.).

ELEANOR BOHUN

ACT I

SCENE I. — Most of the editors place the scene in London, but according to Holinshed (see extract below) it occurred "within the castle of Windsor." The early quartos and folios do not indicate where the scene is laid.

The following is Holinshed's account of the events referred to in this scene, the spelling being modernized: —

"It fell forth that in this parliament holden at Shrewsbury, Henry, Duke of Hereford, accused Thomas Mowbray, Duke of Norfolk, of certain words which he should utter in talk had betwixt them, as they rode together lately before betwixt London and Brainford, sounding highly to the King's dishonour. And for further proof thereof, he presented a supplication to the King, wherein he appealed the Duke of Norfolk in field of battle for a traitor, false and disloyal to the King, and enemy unto the realm.

This supplication was read before both the dukes in presence of the King : which done, the Duke of Norfolk took upon him to answer it, declaring that whatsoever the Duke of Hereford had said against him other than well he lied falsely, like an untrue knight as he was : and when the King asked of the Duke of Hereford what he said to it, he, taking his hood off his head, said : ' My sovereign lord, even as a supplication which I took you imparteth, right so I say for truth, that Thomas Mowbray, Duke of Norfolk, is a traitor, false and disloyal to your Royal Majesty, your crown, and to all the states of your realm.'

"Then the Duke of Norfolk being asked what he said to this, he answered : ' Right dear lord, with your favour that I make answer into your cousin here, I say (your reverence saved) that Henry of Lancaster, Duke of Hereford, like a false and disloyal traitor as he is, doth lie in that he hath or shall say of me otherwise than well.' ' No more,' said the King ; ' we have heard enough : ' and herewith commanded the Duke of Surrey, for that turn Marshal of England, to arrest, in his name, the two dukes."

The narrative proceeds to state that Norfolk was imprisoned in Windsor Castle, while the Duke of Lancaster and others became sureties for the appearance of Hereford.

The play opens with the facts described as follows : "Now, after the dissolving of the parliament at Shrewsbury, there was a day appointed, about six weeks after, for the King to come unto Windsor to hear and to take some order betwixt the two dukes which had thus appealed each other. There was a great scaffold erected within the Castle of Windsor for the King to sit with the lords and prelates of his realm ; and so, at the day appointed, he, with the said lords and prelates, being come thither and set in their places, the Duke of Hereford, appellant, and the Duke of Norfolk, defendant, were sent for to come and appear before the King sitting there in his seat of justice. . . . The King commanded the Dukes of Aumerle and Surrey, the one being constable and the other marshal, to go unto the two dukes, appellant and defendant, requiring

them, on his behalf, to go to some agreement, and, for his part, he would be ready to pardon all that had been said or done amiss betwixt them touching any harm or dishonour to him or his realm; but they answered both assuredly that it was not possible to have any peace or agreement made betwixt them. When he heard what they had answered, he commanded that they should be brought forthwith before his presence, to hear what they would say. . . . When they were come before the King and lords, the King spake himself to them, willing them to agree and make peace together, 'for it is,' said he, 'the best way ye can take.'

"The Duke of Norfolk, with due reverence, hereunto answered that it could not be so brought to pass, his honour saved. Then the King asked of the Duke of Hereford what it was that he demanded of the Duke of Norfolk, and what is the matter that ye cannot make peace together, and become friends?

"Then stood forth a knight, that asking and obtaining a license to speak for the Duke of Hereford, said: 'Right dear and sovereign lord, here is Henry of Lancaster, Duke of Hereford and Earl of Derby, who saith, and I for him likewise say, that Thomas Mowbray, Duke of Norfolk, is a false and disloyal traitor to you and your Royal Majesty, and to your whole realm: and likewise the Duke of Hereford saith, and I for him, that Thomas Mowbray, Duke of Norfolk, hath received 8000 nobles to pay the soldiers that keep your town of Calais, which he hath not done as he ought: and furthermore, the said Duke of Norfolk hath been the occasion of all the treason that hath been contrived in your realm for the space of these eighteen years, and by his false suggestions and malicious counsel hath caused to die and to be murdered your right dear uncle, the Duke of Gloucester, son to King Edward. Moreover, the Duke of Hereford saith, and I for him, that he will prove this with his body, against the body of the said Duke of Norfolk, within lists.'

"The King herewith waxed angry, and asked the Duke of Hereford if these were his words, who answered: 'Right dear lord,

they are my words, and hereof I require right and the battle against him.'

"There was a knight also that asked license to speak for the Duke of Norfolk, and obtaining it, began to answer thus: 'Right dear sovereign lord, here is Thomas Mowbray, Duke of Norfolk, who answereth and saith, and I for him, that all that Henry of Lancaster hath said and declared (saving the reverence due to the King and his council) is a lie, and the said Henry of Lancaster hath falsely and wickedly lied, as a false and disloyal knight, and both hath been and is a traitor against you, your crown, Royal Majesty, and realm. This will I prove and defend as becometh a loyal knight to do, with my body against his.' . . .

"The King then demanded of the Duke of Norfolk if these were his words, and whether he had any more to say. The Duke of Norfolk then answered for himself: 'Right dear sir, true it is that I have received so much gold to pay your people of the town of Calais, which I have done; and I do avouch that your town of Calais is as well kept at your commandment as ever it was at any time before, and that there never hath been by any of Calais any complaint made unto you of me. Right dear and my sovereign lord, for the voyage that I made into France about your marriage I never received either gold or silver of you, nor yet for the voyage that the Duke of Aumerle and I made into Almaigne, where we spent great treasure. Marry, true it is that once I laid an ambush to have slain the Duke of Lancaster that there sitteth; but, nevertheless, he hath pardoned me thereof, and there was good peace made betwixt us, for the which I yield him hearty thanks. This is that which I have to answer, and am ready to defend myself against mine adversary. I beseech you, therefore, of right, and to have the battle against him in upright judgment.'

"After this, when the King had communed with his council a little, he commanded the two dukes to stand forth, that their answers might be heard. The King then caused them once again to be asked if they would agree and make peace together, and they

both flatly answered that they would not; and withal the Duke of Hereford cast down his gage, and the Duke of Norfolk took it up. The King, perceiving this demeanour betwixt them, swore by St. John Baptist that he would never seek to make peace betwixt them again. And therewith Sir John Bushy, in name of the King and his council, declared that the King and his council had commanded and ordained that they should have a day of battle appointed them at Coventry. Here writers disagree about the day that was appointed; for some say it was upon a Monday in August; others upon St. Lambert's Day, being the 17th of September; others on the 11th of September. But true it is that the King assigned them not only the day, but also appointed them lists and place for the combat; and thereupon great preparation was made, as to such a matter appertained."

1. *Old John of Gaunt.* John of Gaunt, Duke of Lancaster, the fourth son of Edward III., was born at Ghent in Flanders; whence his surname. As he was born in 1340, he was only fifty-eight years of age at the time when the play opens. Some of the editors seem to think that it is for poetical effect that S. represents Gaunt as a very old man; but he speaks in accordance with the common estimate of age in that day, when the average duration of life was considerably less than now. Daniel, in his poem of *Rosamond*, describes King Henry as extremely old, though he was only fifty-six when he died. Spenser calls Robert, Earl of Leicester, an old man in 1582, but he was not then fifty; and Coligny is represented by his biographer, Lord Huntington, as an aged man, though he died at fifty-three. Many other examples of the kind might be given.

2. *Band.* That is *bond*, the words being formerly interchangeable. Cf. *C. of E.* iv. 2. 49: "Tell me, was he arrested on a band?" and again *Id.* iv. 3. 32: "he that brings any man to answer it that breaks his band." The reference here is to the pledges that Gaunt had given for his son's appearance. See extract from Holinshed above.

3. *Hereford.* The word is generally spelled *Herford* or *Harford*

in the early eds. It is to be pronounced as a dissyllable. Henry was called *Bolingbroke* from his birthplace in Lincolnshire.

4. *The boisterous late appeal.* The violent accusation at Shrewsbury six weeks before. See Holinshed above. *Appeal* = impeachment. Cf. *A. and C.* iii. 5. 12: "upon his own appeal." The verb is used in a similar sense, as below in lines 9 and 27; also in i. 3. 21: "the Duke of Hereford that appeals me."

5. *Which then our leisure*, etc. Which then we had no leisure to hear. We still often use *leisure* in the sense of "lack of leisure."

12. *Argument.* Matter, subject; as often. Cf. 1 *Hen. IV.* ii. 2. 100: "it would be argument for a week," etc.

13. *Apparent.* Evident, manifest. Cf. *J. C.* ii. 1. 198: "these apparent prodigies." It is used in the same sense in iv. 1. 124: "apparent guilt."

16. *Ourselves.* S. uses *ourselves* and *ourself* interchangeably in this "regal" sense. Cf. *J. C.* iii. 1. 8: "What touches us ourself," etc. In iii. 3. 127, below, the quartos have *our selves*, the folio *our selfe*.

18. *High-stomach'd.* High-tempered, proud. Cf. *stomach* = pride, in *Hen. VIII.* iv. 2. 34; "Of an unbounded stomach." In *Temp.* i. 2. 157 it means courage, as in *Hen. V.* iv. 3. 35: "He which hath no stomach to this fight," etc.

19. *Deaf as the sea.* Cf. *M. of V.* iv. 1. 71: —

> "You may as well go stand upon the beach,
> And bid the main flood bate his usual height," etc.

20. *Many years*, etc. Pope suggested "May many," which some adopt. Abbott (*Grammar*, 480) thinks that *years* may perhaps be read as a dissyllable; but that is hardly possible.

22. *Other's.* On the omission of the article, cf. *J. C.* i. 2. 230: "every time gentler than other;" *Oth.* ii. 3. 183: "tilting one at other's breast;" *M. N. D.* iii. 2. 239: "Wink each at other," etc.

23. *Envying.* Some would accent the second syllable, as in *T.*

of S. ii. 1. 18 "Is it for him you do envy me so?" but this is not absolutely necessary, though we find that accent in Spenser, *F. Q.* iii. 1. 13: "Let later age that noble use envy;" and *Id.* iv. 4. 44: "Which Cambell seeing much the same envyde."

26. *The cause you come.* That is, *on* or *for which* you come. Cf. 1 *en. VI.* ii. 5. 55: —

"Declare the cause
My father, Earl of Cambridge, lost his head;"

28. *Object.* Used transitively and in a stronger sense than now. Cf. 1 *Hen. VI.* ii. 4. 116: "This blot that they object against your house." The preposition *to* is used after it in *Rich. III.* ii. 4. 17: "In him that did object the same to thee."

32. *Tendering.* Cherishing, holding dear; as often in S. Cf. *Rich. III.* ii. 4. 72: —

"and so betide to me
As well I tender you and all of yours!"

Hen. V. ii. 2. 175: "But we our kingdom's safety must so tender;" *R. and J.* iii. 1. 74: "which name I tender As dearly as my own;" etc.

33. *Misbegotten.* "Of a bad origin" (Schmidt).

34. *Appellant.* The modern spelling of *appealant* = impeacher, accuser. See on 4.

38. *Divine.* Partaking of the nature of God, proceeding from God. Cf. *A. W.* iii. 6. 33: "the divine forfeit of his soul" = the forfeit of his divine soul.

40. *Too good.* Because of your noble descent.

43. *To aggravate the note.* To intensify the stigma. Cf. *R. of L.* 208: —

"That my posterity, sham'd with the note
Shall curse my bones;"

and *L. L. L.* v. 2. 75: —

"Folly in fools bears not so strong a note,
As foolery in the wise, when wit doth dote."

46. *Right-drawn.* "Drawn in a right or just cause" (Johnson).

49. *Eager.* Sharp. Cf. *Ham.* i. 4. 2: "a nipping and an eager air;" 3 *Hen. VI.* ii. 6. 68: "vex him with eager swords." The word is the French *aigre*, Latin *acer*, sharp, sour. It means sour in *Ham.* i. 5. 69: "like eager droppings into milk;" and also refers to taste in *Sonn.* 118. 2: —

> "Like as, to make our appetites more keen,
> With eager compounds we our palate urge;"

that is, with piquant or "bitter sauces," as explained in the context.

50. *Can arbitrate.* *That* can decide; a common ellipsis.

54. *Fair reverence.* Just or becoming reverence. Cf. below, iii. 3. 188: "fair duty to his majesty."

56. *Post.* Speed, hasten. Cf. iii. 4. 90 and v. 2. 112.

59. *And let him be*, etc. Marshall points the line as a parenthesis, paraphrasing it thus: "And consider him, for the moment, as no kinsman of yours, my liege." He thinks this is confirmed by Richard's speech in 115 fol. below. It seems to me that the meaning is substantially the same with the ordinary pointing, and connecting it directly with what precedes (= and ignoring for the time his relationship to you).

63. *Tied.* Bound, obliged. Cf. *T. of S.* i. 1. 217: "And I am tied to be obedient."

65. *Inhabitable.* Not habitable. Steevens quotes Jonson, *Catiline*, v. 1. 54: "And pour'd on some inhabitable place." Cf. T. Heywood's *Gen. Hist. of Women* (1624): "Where all the country was scorched by the heat of the sun, and the place almost inhabitable for the multitude of serpents." S. uses the word nowhere else. On the passage, cf. *Macb.* iii. 4. 104: "dare me to the desert with thy sword."

67. *This.* That is, this protest.

70. *The king.* The reading of quarto of 1597. The other quartos and the folio have "a king," which White prefers, as it makes Bolingbroke "disclaim not only the protection and alliance of his particular sovereign, but all immunity of royal blood."

72. *Except.* Staunton says the word is used in "the old sense of to put a bar to, or stay action." Schmidt makes it = to object to. Cf. *T. N.* i. 3. 7: "Let her except before excepted." We find "except against" in *T. G. of V.* i. 3. 83 and ii. 4. 155.

74. *Honour's pawn.* The gage thrown down. The expression is used in the same sense in iv. 1. 55 and 70.

75. *Else.* Other, besides this. Cf. 2 *Hen. IV.* v. 5. 26: "putting all affairs else in oblivion," etc.

80, 81. "The general sense of these somewhat obscure lines seems to be: 'I will meet you on any fair terms, or in any form of combat prescribed by the laws of chivalry'" (Wright).

82. *Light.* Alight, dismount. Cf. *J. C.* v. 3. 31: "Now some light. O, he lights too;" also *Genesis*, xxiv. 64, 2 *Kings*, v. 21, etc.

85. *Inherit us.* Put us in possession; the only instance of this use of the word in S. For *inherit* = possess, see below, ii. 1. 83; also *R. and J.* i. 2. 30, *T. A.* ii. 3. 3; *Cymb.* iii. 2. 63, etc.

88. *Nobles.* A gold coin, worth 6*s.* 8*d.* See on v. 5. 67 below.

89. *Lendings.* Money in trust. It should have been used for paying the garrison of Calais. The word is used by S. nowhere else except in *Lear*, iii. 4. 113: "Off, off, you lendings!" that is, the clothes which the mad king throws away.

90. *Lewd.* Base, wicked. Cf. 1 *Hen. IV.* iii. 2. 13: "Such poor, such bare, such lewd, such mean attempts!" See also Milton, *P. L.* 192: —

> "So clomb this first grand thief into God's fold;
> So since into his church, lewd hirelings climb."

The word first meant laical as opposed to clerical; thence, unlearned, ignorant; thence, mean, vile; and at last it got its present restricted meaning.

91. *Injurious.* Insolent in wrong-doing. Cf. *Cymb.* iv. 2. 86: "Thou injurious thief!"

95. *Eighteen years.* That is, since the insurrection of Wat Tyler, in 1381.

96. *Complotted.* Plotted. So below, i. 3. 189: "To plot, contrive, or complot any ill." The noun *complot* is similarly used; as in 2 *Hen. VI.* iii. 1. 147: "Their complot is to have my life;" *T. of A.* ii. 3. 265: "the complot of this timeless tragedy;" *Id.* v. 1. 65: "complots of mischief," etc.

100. *The Duke of Gloster.* Thomas of Woodstock, seventh son of Edward III., one of the leaders in the opposition to Richard's favourites. He was accused of treason by the Duke of Norfolk, then Earl of Nottingham, and the Duke of Aumerle, and was put to death at Calais in 1397.

101. *Suggest his soon-believing adversaries.* Secretly incite his enemies ready to believe anything against him. Cf. *Sonn.* 144: —

> "Two loves I have of comfort and despair,
> Which like two spirits do suggest me still."

The noun *suggestion* is used in the sense of prompting to evil, temptation, in *Temp.* ii. 1. 288, *Id.* iv. 1. 26, etc.

104. *Which blood.* The repetition of the antecedent is not uncommon. Cf. *Genesis*, iv. 10.

106. *To me.* As the son of his eldest surviving brother.

107. *Worth.* Excellence, dignity. Cf. *T. G. of V.* ii. 4. 56: —

> "I know the gentleman
> To be of worth and worthy estimation;"

Id. iii. 1. 107: "a youthful gentleman of worth."

109. *How high a pitch,* etc. The expression is taken from the language of falconry. Cf. 1 *Hen. VI.* ii. 4. 11: "Between two hawks, which flies the higher pitch;" *J. C.* i. 1. 78: —

> "These growing feathers pluck'd from Cæsar's wing
> Will make him fly an ordinary pitch," etc.

113. *Slander of his blood.* "This reproach to his ancestry" (Steevens). "This disgrace of his race" (Schmidt). Cf. *Hen. V.* iii. 6. 84: "Such slanders of the age," etc.

119. *Neighbour.* An adjective, as in *V. and A.* 830, *L. L. L.* v. 2. 94, *A. Y. L.* iv. 3. 79, *R. and J.* ii. 6. 27, and other passages. The word is also used as a verb; as in *V. and A.* 259, *W. T.* i. 2. 449, etc.

120. *Partialize.* To make partial; found nowhere else in S. Cotgrave gives it as a translation of the French *partialiser.*

126. *Receipt.* The money received (88). Cf. *Cor.* i. 1. 116, where it is used of the food received by the stomach: "the mutinous parts That envied his receipt." See also *R. of L.* 703.

127. *Duly.* The word is found only in the 1st quarto.

129. *For that.* Because. *That* is often thus used as a "conjunctional affix."

130. *Upon remainder of a dear account.* On account of the balance of a heavy debt still due. Cf. *Much Ado,* iv. 1. 337: "Claudio shall render me a dear account." For the use of *dear,* cf. i. 3. 151 below.

131. *Since last I went to France,* etc. He went to France in 1395 to arrange a marriage between Richard and Isabel, the daughter of Charles VI., then only eight years old.

132. *For Gloster's death,* etc. Holinshed says that Mowbray offended the king by taking too much time for the business.

140. *Exactly.* Expressly, or "in precise and distinct terms."

142. *Appeal'd.* Charged against me. See on 4 above.

144. *Recreant.* An adjective here = cowardly or faithless. The primitive meaning (from Lat. *recredere*) is apostate.

145. *In myself.* In my own person.

147. *Overweening.* Arrogant, presumptuous. Cf. *T. N.* ii. 5. 34: "Here 's an overweening rogue!"

149. *Chamber'd.* Used by S. only here.

150. *In haste whereof.* To expedite which.

152. *Wrath-kindled gentlemen.* So in folio; the 1st quarto has "gentleman." Collier defends the latter on the ground that the king was addressing Norfolk, who had just concluded his angry speech. Bolingbroke, he says, was not so properly angry, and

moreover had had time to cool. But line 156 ("conclude, and be agreed") shows that both are addressed.

153. *Choler.* There is a play upon the two meanings of the word, wrath and bile.

154. *Physician.* Four syllables, like the rhyming word *incision.*

156. *Conclude.* Come to terms, agree. Cf. *Cor.* iii. 1. 145: —

> "where gentry, title, wisdom
> Cannot conclude but by the yea and no
> Of general ignorance."

157. *No time to bleed.* The folio reading; the 1st quarto has "no month," which the Cambridge editors adopt. Bleeding was then considered advisable only at certain seasons, as spring and autumn.

162. *When, Harry, when?* An expression of impatience. Cf. *J. C.* ii. 1. 5: "When, Lucius, when?" etc.

164. *There is no boot.* As we say, "It 's of no use." Cf. *T. of S.* v. 2. 176: "Then vail your stomachs, for it is no boot;" 1 *Hen. VI.* iv. 6. 52: "Then talk no more of flight, it is no boot." Cf. also the use of the verb (= avail) in iii. 4. 18 below: "And what I want it boots not to complain;" Milton, *Lycidas*, 64: "Alas, what boots it," etc.

168. *Despite of death that lives upon my grave.* The antecedent of *that* is *name.* For the transposition, cf. iii. 2. 38.

170. *Baffled.* "Originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them up by the heels" (Nares). Cf. Spenser, *F. Q.* vi. 7. 27: —

> "And after all, for greater infamie,
> He by the heeles him hung upon a tree,
> And baffuld so, that all which passed by
> The picture of his punishment might see,
> And by the like ensample warned bee,
> How ever they through treason doe trespasse."

Hence the word came to mean, to use contemptuously in any manner; as in *T. N.* v. 1 377: "Alas, poor fool, how have they

baffled thee!" The present meaning (to balk, frustrate) is not found in S.

173. *Which.* The antecedent is implied in the preceding *his*. *Which* = *who* is common in S.

174. *Leopards.* Malone says that "the Norfolk crest was a golden leopard;" but it was and is a golden lion. The leopard seems to be mentioned here merely as an inferior animal.

175. *His spots.* Pope changed *his* to "their;" but the former is the word in *Jeremiah*, xiii. 23, which Norfolk has in mind.

177. *The purest treasure*, etc. Marshall compares *Oth.* iii. 3. 155 fol.: "Good name in man or woman," etc.

180. *Ten-times-barr'd-up.* S. is fond of compound adjectives, and sometimes has these complex ones. Cf. *C. of E.* i. 1. 63: "the always-wind-obeying deep," etc. See also ii. 1. 134 and iii. 4. 34 below.

184. *Dear my liege.* Cf. "good my lord," etc.

186. *Throw down.* The folio reading; the 1st quarto has "throw up."

187. In the folio *God* is changed to "Heaven," in accordance with the Act of Parliament (3 James I. cap. 21) entitled "An Act to restrain the abuses of Players," in which the name of God was forbidden to be used in stage-plays, etc. The quartos have "deep sin," which the Cambridge editors, who invariably prefer the quarto readings, other things being equal, of course adopt, as in 157 and 186 above — the latter in face of the *throw down* in 161, 162, 164 above.

189. *Impeach my height.* Detract from my dignity. *Impeach* (Fr. *empêcher*) at first meant to hinder; as in Spenser, *F. Q.* iii. 3. 53: "That therefore nought our passage may empeach;" *Id.* iii. 11. 11: "and swelling throbs empeach His strugling toung." Then it got the meaning "to accuse" — perhaps, as has been suggested, because an accused person is held for trial, and his free action thus *hindered.* Here perhaps the two meanings are blended.

190. *Outdar'd.* Defied. Some take it as = outdaring, auda-

cious. Cf. *outspoken* = outspeaking, *lean-look'd* (ii. 4. 11 below) = lean-looking, etc. Herford makes it = "cowed down."

192. *Parle.* Parley, or the trumpet-call for one; as in 3 *Hen. VI.* v. 1. 16: "Go, trumpet, to the walls, and sound a parle."

193. *Motive.* Moving power, instrument; that is, the tongue. Cf. *A. W.* iv. 4. 20: —

> "As it hath fated her to be my motive
> And helper to a husband;"

and *T. and C.* iv. 5. 57: "every joint and motive of her body."

194. "It may be doubted whether *his* refers to the tongue (used for the modern *its*) or to Mowbray. Either yields a reasonable sense" (Wright).

199. *St. Lambert's day.* September 17th.

201. *Difference.* Quarrel, contention. Cf. *M. of V.* iv. 1. 171: —

> "Are you acquainted with the difference
> That holds this present question in the court?"

202. *Atone.* Reconcile, make *at one.* Cf. *Oth.* iv. 1. 244: "I would do much To atone them." It is also used intransitively (= agree) as in *Cor.* iv. 6. 72: —

> "He and Aufidius can no more atone
> Than violentest contrariety."

203. *Design the victor's chivalry.* "Designate, by the result of the contest, the true knight." *Design* is used in its etymological sense, to point out (Lat. *designare*). Schmidt makes *justice* the object of *design.*

204. *Lord marshal.* Abbott (*Grammar*, 489) thinks that *marshal* may be a "quasi-monosyllable" here. It would be better perhaps to consider it a trisyllable, as it seems to be in 1 *Hen. VI.* iv. 7. 70 and 1 *Hen. IV.* iv. 4. 2. The line would then be an Alexandrine.

As Norfolk was himself Earl Marshal of England, a deputy was appointed for this occasion. This, as Holinshed informs us, was Thomas Holland, Duke of Surrey.

205. *Be ready.* Abbott (*Grammar*, 311) thinks that it is doubtful whether *be* is the subjunctive or the infinitive with *to* omitted. He prefers (as I do) the former, supplying *that* after *command.* Cf. *Rich. III.* iv. 4. 539: —

> "Some one take order Buckingham be brought
> To Salisbury."

Scene II. — The Duke of Lancaster's palace, where the scene is laid, was situated on the banks of the Thames. It was known as "the Savoy," having anciently been the seat of Peter, Earl of Savoy, uncle to Eleanor, queen of Henry III. Upon his death it devolved to the queen, who gave it to her second son, Edmund, afterwards Earl of Lancaster. From that time it was used as the London palace of the earls and dukes of that house. John of Gaunt married Blanche, the daughter of Henry, the first *duke* of Lancaster. Blanche was co-heiress with her sister Matilda to the vast estates of this duchy; and on the death of Matilda, without issue, John of Gaunt became possessed of all the property, in right of his wife, and was himself made Duke of Lancaster.

The Savoy was burnt by the rebels, June 13, 1381, and rebuilt in the time of Henry VII. as the Hospital of St. John the Baptist. The only remnant of the edifice that has come down to our day is the chapel, which was restored by Queen Victoria in 1865, after a fire in 1864, which destroyed everything but the walls. The new wood ceiling is a copy of the old, its 138 compartments being filled with sacred devices and arms of the Dukes of Lancaster.

The *Duchess of Gloucester* was Eleanor Bohun, daughter of Humphrey, Earl of Hereford. Her only sister was Mary, the wife of Henry, the Bolingbroke of this play, who was created Duke of Hereford in 1397.

1. *The part I had in Gloster's blood.* My relationship to Gloster.

Gloster's is the reading of the folio; the quartos have "Woodstock's," which is adopted by the Cambridge editors and some others.

2. *Exclaims.* Exclamations; as in *Rich. III.* i. 2. 52: "deep exclaims." Cf. *commends* = commendations, iii. 1. 38 and iii. 3. 126 below, and in *M. of V.* ii. 1. 90; *accuse* = accusation, 2 *Hen. VI.* iii. 1. 160; *impose* = imposition, *T. G. of V.* iv. 3. 8, etc.

5. *Which made the fault,* etc. "Which ordained the incapacity, that we subjects cannot inflict punishment on the king." *That we cannot correct* is explanatory of *fault.*

6. *Put we.* A 1st person imperative, not unusual in S. Cf. *Hen. V.* iv. 8. 118: "Come, go we in procession to the village;" and just below (127): "Do we all holy rites." Abbott calls it the "subjunctive used optatively or imperatively."

7. *They see.* S. elsewhere uses "Heaven" as a plural. Cf. *Ham.* iii. 4. 173: "But Heaven hath pleas'd it so . . . That I must be their scourge and minister;" *Oth.* iv. 2. 47: "Had it pleas'd Heaven To try me with affliction, had they rain'd," etc. In *R. of L.* 345, "the eternal power" is similarly followed by a plural pronoun; and in *Rich. III.* iv. 4. 71 *hell* is used in the same way. *Hours* is a dissyllable here, as often. Cf. *Temp.* v. 1. 4, etc.

11. *Edward's seven sons.* The sons of Edward III. were — 1. Edward the Black Prince (1330–1376); 2. William of Hatfield (1336–1344); 3. Lionel of Antwerp, Duke of Clarence (1338–1368); 4. John of Gaunt (1340–1399); 5. Edmund of Langley, Earl of Cambridge and Duke of York (1341–1402); 6. William of Windsor (died young); 7. Thomas of Woodstock, Earl of Buckingham and Duke of Gloucester (1355–1397).

14. *Some of those seven,* etc. The natural death of Edward, the two Williams, and Lionel is contrasted with the violent death which befell Gloucester.

20. *Faded.* The folio has "vaded," which is only another form of the same word. Cf. *P. P.* 131: "Sweet rose, fair flower, untimely pluck'd, soon vaded;" *Id.* 170: "A shining gloss that

vadeth suddenly;" *Id.* 174: "Lost, vaded, broken, dead within an hour," etc.

23. *That metal.* The quartos have "mettall" or "mettal," the folio "mettle." The early eds. make no distinction between *metal* and *mettle*. *Self mould* = same mould; a common use of *self* as an adjective. Cf. *C. of E.* v. i. 10: "that self chain," etc.

28. *Model.* Copy, image. Cf. *Hen. VIII.* iv. 2. 132: "The model of our chaste loves, his young daughter," etc.

32. *Murther.* The old spelling, used as late as the 18th century. Cf. Gray, *The Bard*, 88: "With many a foul and midnight murther fed." But *murder* was also used in the time of S. The folio has "murther" here, but "Murders" in 21 above.

35. *Safeguard.* Cf. *Hen. V.* i. 2. 176: "Since we have locks to safeguard necessaries." S. uses the verb only twice.

36. *Venge.* Not to be printed *'venge*, as by most of the editors, and by Abbott in *Grammar*, 460. It is the Fr. *venger* (Lat. *vindicare*), but has now given place to *avenge* and *revenge*. Cf. *vengeance* and *vengeful*.

42. *Complain myself.* Reflexive, like the Fr. *se complaindre*. Cf. *R. of L.* 598, 845.

44. *Why, then, I will*, etc. The measure is complete if we divide *will* and *fare* (in *farewell*) into two syllables each, as Abbott does; but that is very awkward. I prefer to regard it as a short line.

46. *Cousin.* Hereford was both the nephew and brother in-law of the Duchess; but *cousin* was very loosely used in that day. Schmidt defines it as = "any kinsman or kinswoman," and gives examples of its use for nephew, niece, uncle, brother-in-law, and grandchild. It was sometimes a mere complimentary title given by one prince to another or to distinguished noblemen; as in *M. for M.* v. 1. 165, 246, *Hen. V.* v. 2. 4, *Rich. III.* iii. 4. 37, etc.

47. *Sit.* For this imperative or "optative use of the subjunctive," cf. 50 and 57 just below.

49. *If misfortune*, etc. If disaster fails to attend the first onset. *Career* was a technical term in justing.

53. *Caitiff.* The word has here, as Johnson suggests, something of its original meaning of *prisoner*, from the Latin *captivus*. Tyrwhitt says: "I do not believe that *caitiff* in our language ever signified a prisoner; I take it to be derived, not from *captif*, but from *chétif*, Fr. poor, miserable." But *chétif*, like *captif*, is from the Latin *captivus;* being one of the many instances in French (as in English) in which a Latin word has been twice taken into the language. Cf. *meuble* and *mobile* from Lat. *mobilis*, *porche* and *portique* (so our *porch* and *portico*) from *porticus*, *hôtel* and *hôpital* (our *hotel* and *hospital*) from *hospitale*, *frèle* and *fragile* (our *frail* and *fragile*) from *fragilis*, *Aoûte* and *auguste* from *augustus*, etc.

54. *Sometimes.* Used by S. interchangeably with *sometime* = former (or formerly), once, late. Cf. *Colossians*, i. 21, iii. 7 with *Ephesians*, ii. 13.

58. *Grief boundeth*, etc. She compares her reiterated complaints to the bounding of a ball.

66. *Plashy.* The seat of Thomas of Woodstock, as Lord High Constable, near Dunmow, Essex.

68. *Lodgings.* Apartments, chambers. Cf. *T. of S.* ind. i. 49: "And burn sweet wood to make the lodging sweet;" *Lear*, i. 2. 184: "retire with me to my lodging," etc.

Unfurnish'd walls. Cf. Percy, preface to *Northumberland Household Book:* "The usual manner of hanging the rooms in the old castles was only to cover the naked stone walls with tapestry or arras, hung upon tenter-hooks, from which they were easily taken down upon every removal."

69. *Offices.* The offices of an old English mansion, as Malone remarks, were the rooms for keeping the various stores of provisions and for culinary purposes; that is, the butler's pantry, cellars, and kitchen. They were all within the house, on the ground floor (there were no underground rooms until the time of Charles I.),

and adjoining each other. When dinner had been set on the board, the proper officers attended in each of these offices. Sometimes, on occasions of great festivity, the offices were all thrown open, and full license given to all comers to eat and drink at their pleasure. Cf. *Oth.* ii. 2. 9, where this is done on account of the destruction of the Turkish fleet, and in honour of the general's nuptials: "All offices are open, and there is full liberty of feasting from this present hour of five till the bell have told eleven." See also *T. of A.* ii. 2. 167.

73. *Will I hence, and die.* The Duchess died the next year (1399) from grief at the death of her son Humphrey.

Scene III. — Holinshed's account of the events in this scene is as follows: —

"At the time appointed, the King came to Coventry, where the two dukes were ready, according to the order prescribed therein, coming thither in great array, accompanied with the lords and gentlemen of their lineages. The King had caused a sumptuous scaffold or theatre and royal lists there to be erected and prepared. . . . The Duke of Hereford armed him in his tent, that was set up near to the lists; and the Duke of Norfolk put on his armour betwixt the gate and the barrier of the town, in a beautiful house, having a fair perclois [fence, screen] of wood towards the gate, that none might see what was done within the house.

"The Duke of Aumerle that day being High Constable of England, and the Duke of Surrey Marshal, placed themselves betwixt them, well armed and appointed; and when they saw their time, they first entered into the lists, with a great company of men apparelled in silk sendal, embroidered with silver both richly and curiously, every man having a tipped staff to keep the field in order.

"About the hour of prime, came to the barriers of the lists the Duke of Hereford, mounted on a white courser barded with green and blue velvet, embroidered sumptuously with swans and antelopes of goldsmith's work, armed at all points. The Constable

and Marshal came to the barriers, demanding of him what he was; he answered, 'I am Henry of Lancaster, Duke of Hereford, which am come hither to do my endeavour against Thomas Mowbray, Duke of Norfolk, as a traitor untrue to God, the King, his realm, and me.' Then incontinently he sware upon the holy Evangelists that his quarrel was true and just, and upon that point he required to enter the lists.

"Then he put up his sword, which before he held naked in his hand, and putting down his vizor, made a cross on his horse, and with spear in hand entered into the lists, and descended from his horse, and set him down in a chair of green velvet at the one end of the lists, and there reposed himself, abiding the coming of his adversary. Soon after him entered into the field with great triumph King Richard, accompanied with all the peers of the realm. The King had there above ten thousand men in armour, lest some fray or tumult might arise among his nobles by quarrelling or partaking. When the King was set in his seat, which was richly hanged and adorned, a king-at-arms made open proclamation, prohibiting all men, in the name of the King, and of the High Constable and Marshal, to enterprise or attempt to approach or touch any part of the lists on pain of death, except such as were appointed to order or marshal the field. The proclamation ended, another herald cried: 'Behold here Henry of Lancaster, Duke of Hereford, appellant, which is entered into the lists royal to do his endeavour against Thomas Mowbray, Duke of Norfolk, defendant, upon pain to be found false and recreant.'

"The Duke of Norfolk hovered on horseback at the entry of the lists, his horse being barded with crimson velvet, embroidered richly with lions of silver and mulberry trees; and when he had made his oath before the Constable and Marshal that his quarrel was just and true, he entered the field manfully, saying aloud, God aid him that hath the right; and then he departed from his horse, and sat him down in his chair, which was crimson velvet, curtained about with white and red damask. The Lord Marshal viewed

their spears, to see that they were of equal length, and delivered the one spear himself to the Duke of Hereford, and sent the other unto the Duke of Norfolk by a knight. Then the herald proclaimed that the traverses and chairs of the champions should be removed, commanding them, on the King's behalf, to mount on horseback, and address themselves to the battle and combat. The Duke of Hereford was quickly horsed, and cast his spear into the rest, and when the trumpet sounded, set forward courageously towards his enemy six or seven paces. The Duke of Norfolk was not fully set forward when the King cast down his warder, and the heralds cried, 'Ho, ho!' Then the King caused their spears to be taken from them, and commanded them to repair again to their chairs, where they remained two long hours, while the King and his council deliberately consulted what order was best to be had in so weighty a cause. Finally, after they had devised and fully determined what should be done therein, the heralds cried silence; and Sir John Bushy, the King's secretary, read the sentence and determination of the King and his council, in a long roll, the effect whereof was that Henry, Duke of Hereford, should, within fifteen days, depart out of the realm, and not to return before the term of ten years were expired, except by the King he should be repealed again, and this upon pain of death; and that Thomas Mowbray, Duke of Norfolk, because he had sown sedition in the realm by his words, should likewise avoid the realm, and never to return again into England, nor approach the borders or confines thereof, upon pain of death; and that the King would stay the profits of his lands till he had levied thereof such sums of money as the Duke had taken up of the King's treasurer for the wages of the garrison of Calais, which were still unpaid. When these judgments were once read, the King called before him both the parties, and made them to swear that the one should never come in place where the other was, willingly, nor keep any company together in any foreign region; which oath they both received humbly, and so went their ways. The Duke of Norfolk departed

sorrowfully out of the realm into Almaine, and at the last came to Venice, where he, for thought and melancholy, deceased. . . . The Duke of Hereford took his leave of the King at Eltham, which there released four years of his banishment. So he took his journey over into Calais, and from thence into France, where he remained."

Enter the Lord Marshal. See on i. 1. 204. As White remarks, "this designation by his office in one place of a character who is designated by his name in another is not uncommon in our old dramatic literature."

1. *Aumerle.* He officiated as Lord High Constable on this occasion.

2. *At all points.* Completely. Cf. Spenser, *F. Q.* i. 1, 16: "Armed to point;" *Id.* i. 2, 12: "all armde to point."

3. *Sprightfully and bold.* Sprightfully and boldly. Cf. *Rich. III.* iii. 4. 50: "His grace looks cheerfully and smooth this morning;" *J. C.* ii. 1. 224: "look fresh and merrily," etc.

9. *Orderly.* Cf. "knightly" in 12 below; also "cheerly," 66 below and *Temp.* i. 1. 6; "angerly," *Macb.* iii. 5. 1, etc.

15. *As so.* An anomalous combination. In 34 we have simply *so.*

18. *Defend.* Forbid, like the Fr. *défendre.* Cf. *Oth.* i. 3. 267: "And heaven defend your good souls that you think;" *Much Ado,* ii. 1. 98: "God defend the lute should be like the case!" Cf. its use = ward off, as in Spenser, *F. Q.* ii. 12. 63: —

> "And all the margent round about was sett
> With shady Laurell trees, thence to defend
> The sunny beames."

20. *His succeeding issue.* The folio reading; the quartos have "my," which Johnson adopted, as "Mowbray's issue was in danger of an attainder, and therefore he might come, among other reasons, for their sake." The Cambridge editors accept this explanation; but, as White remarks, the other reading "more appropriately refers Norfolk's loyalty to the royal family, not his own."

25. In the folio the stage-direction that follows is "*Tucket. Enter Hereford, and Harold.*" A *tucket* (Ital. *toccata*) was a flourish of trumpets used as a signal for a march. Cf. *Hen. V.* iv. 2. 35: —

> "Then let the trumpets sound
> The tucket-sonance and the note to mount."

26. *Marshal*, etc. Probably to be regarded as metrically a short line, like i. 2. 44.

28. *Plated.* In plate armour. Cf. *A. and C.* i. 1. 4: "like plated Mars;" *Lear*, iv. 6. 169: —

> "Plate sin with gold,
> And the strong lance of justice hurtless breaks."

30. *Depose him.* Take his deposition, or statement upon oath; the only instance of this meaning in S.

34. *So defend thee heaven.* That is, heaven defend you, if you speak the truth.

43. *Daring hardy.* Commonly printed "daring-hardy," but the hyphen is not in the old eds. The difference is often one of punctuation rather than of meaning. In most of the compound adjectives the first part is virtually an adverb modifying the second; as "crafty-sick," "childish-foolish," "senseless-obstinate," etc.

45. *These fair designs.* See on i. 1. 80, 81.

55. *As.* So far as.

59. *Profane a tear.* The meaning is, "If I am slain by Mowbray, I am an unworthy knight for whom it would be profanation to shed a tear."

64. *Cousin.* He was cousin to both Richard and Bolingbroke.

66. *Cheerly.* See on 9 above.

67. *Regreet.* Salute; as below in 186. In 142 it may mean salute again. Cf. the use of the noun (= greetings) in *M. of V.* ii. 9. 89: "sensible regreets;" and *K. John*, iii. 1. 241: "this kind regreet." The reference is to the English custom of making sweets the last course of a banquet. Wright quotes Bacon: "Let not this

Parliament end, like a Dutch feast, in salt meats; but, like an English feast, in sweet meats."

70. *Spirit.* As often, a monosyllable. Contracted participles, like *regenerate*, particularly of Latin origin, are frequent in S. Cf. *determinate* in quotation in note on 150 below.

73. *Proof.* Impenetrability, resisting power; a technical term with reference to armour. Cf. *Ham.* ii. 2. 512: "Mars's armour forg'd for proof eterne;" *T. of A.* iv. 5. 123:—

> "Put armour on thine ears and on thine eyes,
> Whose proof nor yells of mothers, maids, nor babes,
> Nor sight of priests in holy vestments bleeding,
> Shall pierce a jot."

75. *Waxen.* Soft and penetrable, as if made of wax.

76. *Furbish new.* Polish or burnish anew. Cf. *Macb.* i. 2. 32: "with furbish'd arms."

77. *Haviour.* Not "'haviour," as often printed. *Lusty* here, as Schmidt suggests, "comes near the sense of *gallant*." So also in v. 3. 19 below: "He would unhorse the lustiest challenger." There, however, it might have its ordinary meaning of stout, vigorous.

80. *Redoubled.* A quadrisyllable here. See p. 145 above. The same expression occurs in *Macb.* i. 2. 38: "Doubly redoubled strokes upon the foe."

81. *Amazing.* Bewildering; as in v. 2. 85: "thou art amaz'd."

82. *Adverse.* The quarto reading; the folio has "amaz'd," which White defends as a repetition quite in S.'s manner, and as preferable to the tautology of "adverse enemy." Elsewhere S. accents *adverse* on the first syllable.

84. *Innocence.* The reading of all the early eds. Capell changed it to *innocency*, which was very likely S.'s word. He uses it sometimes; as in 2 *Hen. IV.* v. 2. 39: "If truth and upright innocency fail me." In *Rich. III.* iii. 5. 20 ("God and our innocency defend and guard us!") it may be a misprint for *innocence*, which is found in the 1st quarto.

Saint George was the patron saint of England. Cf. *Rich. III.* v. 3. 270: "God and Saint George!" *Hen. V.* iii. 1. 34: "Cry, God for Harry, England, and Saint George!" *To thrive;* that is, help me to thrive, or succeed.

95. *As to jest.* As if going to take part in a play. The noun *jest* was also used in the sense of a play, or masque. Nares quotes *Spanish Tragedy*:—

> "He promis'd us, in honour of our guest,
> To grace our banquet with some pompous jest;"

where the word refers to a masque that follows. Schmidt makes it a noun in the present passage, = "the contrary to earnest."

97. *Securely.* Confidently or surely (which is etymologically the same word). In ii. 1. 266 it means too confidently, carelessly.

112. *Approve.* Prove. Cf. *T. A.* ii. 1. 35: "And that my sword upon thee shall approve;" *Sonn.* 70. 5:—

> "So thou be good, slander doth but approve
> Thy worth the greater."

116. *Attending.* Awaiting. Cf. *M. of V.* iv. 1. 145: "He attendeth here hard by, To know your answer;" *M. W.* i. 1. 279: "The dinner attends you, sir."

118. *Stay.* A dissyllable here. The emphasis explains the lengthening of the word. *Warder* = the truncheon, or staff of command. Cf. Daniel's *Civil Wars*, i. 63:—

> "When lo! the King, chang'd suddenly his mind,
> Casts down his warder, and so stays them there."

See also the reference to this same incident in 2 *Hen. IV.* iv. 1. 125:—

> "O, when the King did throw his warder down
> His own life hung upon the staff he threw."

121. *Withdraw with us.* Spoken to the members of the King's council.

122. *While we return these dukes.* Until we report to these

dukes. Cf. iv. 1. 269 below: "Read o'er this paper while the glass doth come." So *whiles* in *T. N.* iv. 3. 29: —

"He shall conceal it
Whiles you are willing it shall come to note."

The *long flourish* of the stage-direction serves to suggest the interval of the conference, which occupied two hours. See Holinshed, p. 171 above.

125. *For that.* Because. See on i. 1. 129 above.

127. *Aspect.* Accented on last syllable, as in 209 below.

129–133. *And for . . . sleep.* These five lines are omitted in the folio. It was no doubt an accident, as the context requires them. *Set on you* = "set you on" (Pope's reading), incited you.

134. *Untun'd.* Discordant, inharmonious. Cf. *R. of L.* 1214: "With untun'd tongue she hoarsely calls her maid."

140. *Pain of life.* The quarto reading; in the folio "pain of death," which White prefers. "Pain of life" is the king's expression in 153 just below.

142. *Regreet.* See on 67 above. *Dominions* is a quadrisyllable.

143. *Stranger.* Foreign; as often.

150. *The fly-slow hours.* The quartos have "slie slow;" the 1st, 3d, and 4th folios, "slye slow;" the 2d folio "flye slow," whence Pope read "fly-slow," which is generally adopted. The Cambridge editors and some others have "sly, slow." It is curious that Pope himself, in his *Essay on Man* (iv. 226), has —

"All sly slow things, with circumspective eyes."

White says: "*Sly-slow* is not an objectionable compound in itself, but here it is without meaning." On the other hand, Wright remarks: "*Sly* is an epithet suitable enough to the hours that pass with stealthy and noiseless step, and to the exile they would be *slow* also." *Determinate* = bring to an end; a legal term. Cf. *Sonn.* 87. 4: "My bonds in thee are all determinate."

151. *Dear.* "Sad, grieving the heart" (Schmidt). The word

often means "heartfelt," and is used of both agreeable and disagreeable affections. *Exile* (noun) is regularly accented on the second syllable by S. The verb has the other accent in *R. of L.* 640 and *Macb.* v. 8. 66.

156. *A dearer merit.* A more agreeable reward. There is probably a reference to the "dear exile" of the King. S. here uses *merit* for *meed*, as elsewhere *meed* for *merit*. See *T. of A.* i. 1. 288: "no meed, but he repays Sevenfold above itself;" *Ham.* v. 2. 149: "in his meed he 's unfellowed."

159. *These forty years.* Norfolk was not much more than thirty years old at this time. His elder brother John was born in 1365.

162. *Viol.* A six-stringed guitar.

163. *Cunning.* Cunningly or skilfully constructed. Cf. *Oth.* v. 2. 11: "Thou cunning'st pattern of excelling nature."

166. *Engaol'd.* Imprisoned; used by S. only here, like *portcullis'd* in the next line.

170. *To fawn upon a nurse*, etc. That is, to learn a new language, like a child.

174. *Compassionate.* Perhaps = passionate, excited; or, as Schmidt explains it, "pitiful, moving pity." There is no other example of this use of the word. "Be so passionate" and "become passionate" have been suggested as emendations.

175. *Plaining.* Complaining. *Plaint* is still in use, at least in poetry. Cf. *Lear*, iii. 1. 39: "The king hath cause to plain." In *Per.* iii. prol. 14 ("What 's dumb in show I 'll plain with speech") it means explain, or make plain.

179. *On our royal sword.* The guard of the sword, being at right angles to the blade, formed a cross, so that swearing upon the sword was swearing by the cross. Cf. *Ham.* i. 5. 160: "Swear by my sword." See also *W. T.* iii. 2. 125, *Hen. V.* ii. 1. 105, etc.

181. The king releases them from their allegiance during their exile. It was a disputed question in law "whether a banished man was tied in his allegiance to the state which exiled him."

185. *Nor ever.* So in folio; the quartos (and the Cambridge

ed.) have "Nor never," and also in 186 and 188. The double negative was common enough in that day.

186. *Regreet.* See on 67 above.

188. *Advised.* Deliberate. Cf. *M. of V.* i. 1. 142: "more advised watch;" *Id.* ii. 1. 42: "be advis'd." So *advisedly* = deliberately in *Id.* v. 1. 253: "Will never more break faith advisedly."

189. *Plot, contrive, or complot.* Legal tautology. For *complot*, see on i. 1. 96 above.

193. *So far*, etc. The quartos and the 1st folio have "so fare." The other folios have "farre" or "far." The meaning seems to be "so far *I speak* as to my enemy;" or, perhaps, "as I *may* speak to an enemy."

196. *Sepulchre.* Accent on second syllable here, but elsewhere on the first, as below in ii. 1. 55. As a *verb* S. accents it on the second syllable. Cf. *R. of L.* 805: "May likewise be sepulchred in thy shade;" *T. G. of V.* iv. 2. 118: "Or, at the least, in hers sepulchre thine."

203. *Heaven.* A dissyllable here, but a monosyllable in the next line.

205. *Rue.* That is, rue his knowledge; or, perhaps better, "rue *what thou art*" (Marshall).

207. *All the world's my way.* Johnson says: "Perhaps Milton had this in his mind when he wrote these lines: —

> "'The world was all before them, where to choose
> Their place of rest, and Providence their guide.'"

209. *Aspect.* See on 127 above.

218. *Vantage.* Advantage. Still in use, especially in the compound "vantage-ground."

221. *Time-bewasted.* S. uses *bewaste* only here.

222. *Extinct.* Used by S. only here and in *Ham.* i. 3. 118; in both places in its literal sense. *Extinguished* he does not use at all.

227. *Sudden.* The folio reading; the quartos have "sullen," which the Cambridge editors adopt.

228. *But not lend a morrow.* "It is a matter of very melancholy consideration, that all human advantages confer more power of doing evil than good" (Johnson).

231. *Current.* Like a coin made current by royal authority. Cf. *sterling* in iv. 1. 263 below.

233. *Upon good advice.* After due deliberation. Cf. *advised* in 188 above.

234. *A party-verdict.* Implying that Gaunt, as a member of the council, had assented to his son's banishment; but Holinshed does not say so.

239–242. *O, had . . . destroy'd.* These lines are not in the folio.

241. *A partial slander.* The reproach of partiality.

244. *I was too strict*, etc. I was too severe to myself in sacrificing my son.

249. *Presence.* Personal interview, as opposed to *paper* (= letters).

251. *I will ride*, etc. Cf. *M. of V.* ii. 2. 117: "I will run as far as God has any ground."

262. *A travel.* A journey. Cf. *T. N.* ii. 5. 59: "after a demure travel of regard;" but the word in this sense is not often found with the article. Down to the end of the seventeenth century *travel* and *travail* were used interchangeably without regard to the meaning.

264. *Which finds.* Since it finds.

266. *A foil.* The reading of the 2d quarto, and evidently what S. wrote. The 1st quarto has "as foyle;" the other early eds. "a soyle" or "a soyl." *Foil* in this sense is the Fr. *feuille* (Lat. *folium*), leaf, and refers to the use of gold or silver leaf as a background for transparent gems. Cf. 1 *Hen. IV.* i. 2. 239: —

> "And like bright metal on a sullen ground,
> My reformation, glittering o'er my fault,
> Shall show more goodly and attract more eyes
> Than that which hath no foil to set it off."

268–293. *Nay, rather . . . light.* These twenty-six lines are omitted in the folio.

269. *Remember me.* Remind me. Cf. *Temp.* i. 2. 243: "Let me remember thee what thou hast promised."

272. *Foreign passages.* Wanderings in foreign lands.

273. *Having my freedom.* That is, having completed my *apprenticehood.*

274. *But that I was.* Only that I had become. *Journeyman* was originally a workman by the day (Fr. *journée*). There is a play on *journey.*

275. *The eye of heaven.* The sun. Cf. *R. of L.* 356: "the eye of heaven is out;" *Sonn.* 18. 5: "the eye of heaven shines;" Spenser, *F. Q.* i. 3, 4: —

> "Her angel face
> As the great eye of heaven shyned bright."

Malone suggests that in this passage S. had in mind that part of Lyly's *Euphues* in which Euphues exhorts Botonio to bear his exile patiently. "Nature," he says, "hath given to man a country no more than she hath a house, or lands, or livings. Socrates would neither call himself an Athenian, neither a Grecian, but a citizen of the world. Plato would never accompt him banished that had the sunne, fire, ayre, water, and earth that he had before; where he felt the winter's blast and the summer's blaze; where the same sunne and the same moone shined; whereby he noted that every place was a country to a wise man, and all parts a palace to a quiet mind. When it was cast in Diogenes' teeth that the Sinoponetes had banished him Pontus, yea, said he, I them of Diogenes."

282. *Purchase.* Gain, win. Cf. *Temp.* iv. 1. 14: —

> "Then, as my gift and thine own acquisition
> Worthily purchas'd, take my daughter."

283. *Exil'd.* For the accent, see on 151 above.

288. *Musicians.* A quadrisyllable here.

289. *The presence strew'd.* The royal presence-chamber strewn

with rushes, according to the ancient usage. Cf. *Hen. VIII.* iii. 1. 17: "The two great cardinals Wait in the presence;" and *T. of S.* iv. 1. 48: "Is supper ready, the house trimmed, rushes strewed, cobwebs swept?" See also *R. of L.* 316: —

> "And being lighted, by the light he spies
> Lucretia's glove, wherein her needle sticks;
> He takes it from the rushes where it lies."

Sweet-smelling herbs were sometimes mixed with these rushes, which ordinarily were allowed to remain several days, or even weeks, and often became very dirty and unsavoury. It was thought to be a piece of unnecessary luxury, on the part of Wolsey, when he wisely caused the rushes of Hampton Court to be changed every day. We have frequent allusions to them in the writings of the period. Froissart says, "The Count de St. Foix went to his chamber, which he found ready strewed with rushes and green leaves, and the walls hung with boughs newly cut for perfume." Sir Thomas More (1483) describes Elizabeth, the widowed Queen of Edward IV., when in the sanctuary at Westminster, as "sitting alone amongst the rushes in her grief and distress." Bradshaw, in the *Lyfe of Saynt Werburge* (1500), writes: —

> "All herbes and flowres fragrant, fayre, and sweete,
> Were strewed in halls, and layd under theyr feet."

In a description of Draper's Hall (1495), mats are said to be in the "Checker chamber," and rushes in the hall; and, in the records of the Merchant Taylors' Hall, we find that "Guy Robinson, rush strewer, was suspended for using indecent language whilst strewing rushes." The last monarch whose presence-chamber was thus carpeted was Queen Elizabeth.

291. *Measure.* "A formal court dance" (Steevens). Cf. *Much Ado*, ii. 1. 80: "mannerly modest, as a measure, full of state and ancientry."

292. *Gnarling.* Snarling, growling. Cf. 2 *Hen. VI.* iii. 1. 192: "And wolves are gnarling who shall gnaw thee first." *Gnarled* is

used in the modern sense in *M. for M.* ii. 2. 116: "the unwedgeable and gnarled oak."

293. *Sets it light.* Sets light by it, esteems it lightly.

294. *Fire.* A dissyllable here, as often. See p. 145 above.

Malone quotes here from Lyly's *Euphues* (see on 275 above) the following: "I speak this to this end, that though thy exile seem grievous to thee, yet guiding thy selfe with rules of philosophie it shall be more tolerable: he that is colde doth not cover himselfe with care but with clothes; he that is washed in the rayne drieth himself by the fire, not by his fancie; and thou which art banished," etc.

299. *Fantastic.* Imaginary. Cf. *Macb.* i. 3. 139: "whose murther yet is but fantastical."

300. *Apprehension.* Imagination, conception. Cf. *Ham.* iv. 1. 11: "in this brainish apprehension;" *Oth.* iii. 3. 139: "uncleanly apprehensions."

302. *Fell sorrow's tooth*, etc. Cf. *Rich. III.* i. 3. 291: "His venom tooth will rankle to the death;" the only other instance in which S. uses the word *rankle.*

304. *Bring.* Accompany. Cf. the 2d line of next scene, and *J. C.* i. 3. 1: "Brought you Cæsar home?"

309. Dr. Johnson remarks that the act ought to end here. "As the play is now divided," he says, "more time passes between the last two scenes of the first act than between the first act and the second."

Scene IV. — 1. *We did observe.* This is spoken to Bagot and Green, and is explained by line 24.

4. *Highway.* The play on *high* is obvious.

6. *None for me.* None on my part. *Except* = except that.

8. *Rheum.* Often applied to tears; as in *Much Ado*, v. 2. 85, *K. John*, iii. 1. 22, iv. 1. 33, iv. 3. 108, etc.

12. *And, for.* And because; as in 43 below.

13. *That taught.* That fact (of disdaining to profane the word

farewell) taught me craft to pretend to be so oppressed by sorrow that I could not utter that word. *That* is emphatic.

16. *Marry.* A corruption of *Mary*, and originally a mode of swearing by the Virgin. The word is often a monosyllable in the measure.

19. *None of me.* None from me; a common use of *of.*

20. *Doubt.* Matter of doubt, doubtful. Cf. iii. 4. 69. We still use the word in a similar way in *no doubt* = undoubtedly.

22. *Come.* Will come. *His friends* refers to the King and his other relatives, not, as some editors make it, to the "common people."

23. *Bagot here, and Green.* Omitted in the quartos, which have "Our selfe and Bushie." The folio reads, "friends, Our selfe and Bushy: heere Bagot and Greene."

Green. Sir Henry Green, Justice of the King's Bench in the reign of Edward III. He was later a favourite of Richard II. and was executed at Berkeley Castle, August, 1399 (iii. 1. 29).

29. *Underbearing.* Enduring, supporting (to which, as to *suffering*, it is etymologically analogous); as in *K. John*, iii. 1. 65: —

> "And leave those woes alone which I alone
> Am bound to underbear."

30. *As 't were.* As *if* it were. Cf. line 35 below. *Affects* = affections. Cf. *Oth.* i. 3. 264: "the young affects;" *L. L. L.* i. 1. 152: "For every man with his affects is born."

31. *Bonnet.* Hat. Cf. *V. and A.* 339: "And with his bonnet hides his angry brow;" and *Id.* 351: "With one fair hand she heaveth up his hat." The word is used as a verb (= take *off* the bonnet) in *Cor.* ii. 2. 30: "those who, having been supple and courteous to the people, bonneted," etc.

33. *The tribute of his supple knee.* "To illustrate this phrase, it should be remembered that *courtesying* (the act of reverence now confined to women) was anciently practised by men" (Steevens).

35. *Reversion.* In the legal sense of "right of future possession."

36. *Next degree in hope.* Malone quotes Virgil, *Æneid*, xii. 168: "Spes altera Romae."

39. *Expedient manage.* Expeditious preparation. Cf. *K. John*, ii. 1. 60: "His marches are expedient to this town;" *Id.* ii. 1. 223: "with much expedient march." For *manage*, see *M. of V.* iii. 4. 25: "the husbandry and manage of my house;" *Temp.* i. 2. 70: "the manage of my state."

42. *Ourself.* See on i. 1. 16 above. The omission of *go* after *will* is common. Cf. ii. 1. 218 below.

43. *And, for.* See on 12 above.

48. *Blank charters.* Blank drafts or "promissory notes," which (as explained in the following lines) rich men were compelled to sign, and which the royal officers afterwards filled out with what sums they pleased.

53. *Bushy.* Sir John Bushy, or Bussy, who was speaker of the House of Commons in 1394 (French). According to Holinshed, he was "an exceeding cruel man, ambitious and covetous beyond measure." He was executed in August, 1399. See iii. 1. 2 fol.

54. *Very sick.* The folio reading; the quartos and the Cambridge ed. have "grievous sick."

58. *Ely House.* The palace of the Bishop of Ely, in Holborn, London. The Savoy had been burned before this. See introduction to notes on the second scene of this act. Cf. *Rich. III.* iii. 4. 33.

The only existing remnant of Ely House is the Chapel, still known as Ely Chapel. It was restored in 1876. The oak timbers of the roof are as sound as when first put up, five centuries ago; and the same may be said of the floor and the wooden columns by which it is supported in the crypt below. This crypt, long filled up with rubbish, is a spacious apartment, partly lighted by side windows, and has also been restored.

JOHN OF GAUNT

ACT II

SCENE I. — Holinshed's account of the events in this scene is as follows: —

"In the mean time the Duke of Lancaster departed out of this life at the Bishop of Ely's place in Holborn, and lieth buried in the cathedral church of Saint Paul in London, on the north side of the high altar, by the Lady Blanche his first wife. The death of this duke gave occasion of increasing more hatred in the people of this realm towards the King; for he seized into his hands all the goods that belonged to him, and also received all the rents and revenues of his lands, which ought to have descended unto the Duke of Hereford by lawful inheritance, in revoking his letters patent which he had granted to him before, by virtue whereof he might make his attorneys-general to sue livery for him of any manner of inheritances or possessions that might from thenceforth fall unto him, and that his homage might be respited, with making

reasonable fine: whereby it was evident that the King meant his utter undoing.

"This hard dealing was much misliked of all the nobility, and cried out against of the meaner sort. But, namely, the Duke of York was therefore sore amoved, who before this time had borne things with so patient a mind as he could, though the same touched him very near, as the death of his brother the Duke of Gloucester, the banishment of his nephew the said Duke of Hereford, and other more injuries in great number, which, for the slippery youth of the King, he passed over for the time, and did forget as well as he might."

2. *Unstaid.* Thoughtless; accented on the first syllable because coming immediately before the noun. Elsewhere the accent is on the second syllable; as in *T. G. of V.* ii. 7. 60: "For undertaking so unstaid a journey."

3. *Nor strive not.* Double negatives are frequent in S. See on i. 3. 185.

9. *Listen'd.* Cf. *J. C.* iv. 1. 41: "Listen great things."

10. *Gloze.* Also written *glose.* Some explain it here as = flatter. Schmidt defines it "to make mere words." It is also used as a noun, as in *L. L. L.* iv. 3. 370: "Now to plain-dealing; lay these glozes by."

12. *The setting sun*, etc. Some eds. point the passage thus: —

> "The setting sun, and music at the close,
> As the last taste of sweets is sweetest, last
> Writ in remembrance more than things long past."

16. *Undeaf.* S. uses the word nowhere else. He has *deaf* as a verb in *K. John*, ii. 1. 147: "What cracker is this same that deafs our ears?"

18. *As praises*, etc. The reading is that of the 3d and 4th quartos. The folio has the same, except "sound" (with the long *s*) for *found.* The 1st quarto has "of whose taste the wise are found;" the 2d quarto, "of whose state the wise are found."

Collier proposed "As praises, of whose taste the wise are fond," which the Cambridge ed. adopts, and which is a plausible emendation, if we do not adopt the slight variation from the folio.

21. *Report of fashions*, etc. In Shakespeare's time, and perhaps as early as the reign of Richard II., Italian fashions were much imitated in England. The Italian courts, especially that of Milan (whence, by the way, our *milliner*), were then the most luxurious in Europe. On the English habit of aping foreign fashions, cf. *M. of V.* i. 2. 80. See also *A. Y. L.* iv. 1. 33: "Look you lisp and wear strange suits, disable all the benefits of your own country," etc.

22. *Still.* Ever, always; as often in S. The word is even used as an adjective (= constant), as in *T. A.* iii. 2. 45: "And by still practice learn to know thy meaning." See also *Rich. III.* iv. 4. 229.

23. *Imitation.* Metrically five syllables. Cf. *separation* in quotation in note on 26 below.

25. *There 's no respect.* There 's no thought, no one considers. Cf. *J. C.* iii. 2. 15: "Have respect to my honour;" that is, regard it, consider it.

26. *Buzz'd.* Whispered. Cf. *Hen. VIII.* ii. 1. 148: —

> "did you not of late days hear
> A buzzing of a separation
> Between the king and Katherine?"

28. *Where will*, etc. "Where the will rebels against what the understanding sees to be right" (Wright). *Regard* in S. often means view, estimation, etc. Cf. *M. of V.* i. 1. 62: "Your worth is very dear in my regard;" *T. and C.* iii. 3. 128: "Most abject in regard, and dear in use," etc.

29. *Himself.* Cf. *myself* in *T. G. of V.* iii. 1. 23: "This love of theirs myself have often seen," etc.

40–55. *This royal throne*, etc. This splendid passage is given in *England's Parnassus*, a collection of poetical extracts from

various authors, printed in 1600. It is there by mistake attributed to Michael Drayton.

44. *Infection.* It is "intestion" in *England's Parnassus.* Johnson says: "I once suspected that for *infection* we might read *invasion;* but the copies all agree, and I suppose S. meant to say that islanders are secured by their situation both from *war* and *pestilence.*" Singer remarks: "The poet may allude to the *infection* of vicious manners and customs."

49. *Envy.* Malice, hatred; as often in S. Cf. *J. C.* ii. 1. 164: "Like wrath in death, and envy afterwards," etc.

Less happier. S. often uses the double comparative with *more* (and the superlative with *most*), but that with *less* only in this instance.

52. *Fear'd by their breed.* For *by* = on account of, cf. *Rich. III.* ii. 2. 124, *R. and J.* ii. 4. 194, etc. The folio has "for their birth."

55. *Sepulchre.* See on i. 3. 196. For *Jewry* = Judea, cf. *John,* vii. 1.

60. *Pelting.* Petty, paltry. Cf. *Lear,* ii. 3. 18: "poor, pelting villages;" *M. for M.* ii. 2. 112: "every pelting petty officer," etc.

64. *With inky blots,* etc. Cf. i. 4. 48, and see note. For *blots* Steevens conjectured *bolts,* explaining "inky bolts" as "written restrictions;" but, as Boswell suggests, "inky blots" is simply "a contemptuous term for writings."

68. *Ensuing.* Coming, approaching. Cf. *Hen. VIII.* ii. 1. 140: "I can give you inkling Of an ensuing evil;" *Per.* ii. 1. 7: "Nothing to think on but ensuing death."

70. *Rag'd.* Enraged, chafed. Various emendations have been proposed, but none is necessary. See on 173 below.

71. S. has deviated from historical truth in introducing the Queen here. Anne, Richard's first wife, was dead; and Isabel of France, his second wife, was at this time only nine years old. They were married Nov. 1, 1396.

73. *O, how that name,* etc. This and the twenty succeeding

lines were put in the margin by Pope as being either spurious or unworthy of Shakespeare. But Coleridge has answered the king's question in line 84 ("Can sick men play so nicely with their names?") as follows: —

"Yes! on a death-bed there is a feeling which may make all things appear but as puns and equivocations. And a passion there is that carries off its own excess by plays on words as naturally, and, therefore, as appropriately to drama, as by gesticulations, looks, or tones. This belongs to human nature as such, independently of associations and habits from any particular rank of life or mode of employment; and in this consists Shakespeare's vulgarisms, as in Macbeth's 'The devil damn thee black, thou cream-fac'd loon!' etc. This is (to equivocate on Dante's words) in truth the *nobile volgare eloquenza*. Indeed, it is profoundly true that there is a natural, an almost irresistible, tendency in the mind, when immersed in one strong feeling, to connect that feeling with every sight and object around it; especially if there be opposition, and the words addressed to it are in any way repugnant to the feeling itself, as here in the instance of Richard's unkind language: 'Misery makes sport to mock itself.'

"No doubt, something of Shakespeare's punning must be attributed to his age, in which direct and formal combats of wit were a favourite pastime of the courtly and accomplished. It was an age more favourable, upon the whole, to vigour of intellect than the present, in which a dread of being thought pedantic dispirits and flattens the energies of original minds. But independently of this, I have no hesitation in saying that a pun, if it be congruous with the feeling of the scene, is not only allowable in the dramatic dialogue, but oftentimes one of the most effectual intensives of passion."

Composition = bodily state. Cf. 1 *Hen. VI.* ii. 3. 75: "the outward composition of his body."

83. *Inherits.* Possesses. See on i. 1. 85.

84. *Nicely.* Fancifully. Schmidt defines it "sophistically, sub-

tilely," and compares *T. N.* iii. 1. 17: "they that dally nicely with words may quickly make them wanton."

86. *To kill my name in me.* That is, by banishing my heir Bolingbroke.

88. *Flatter with.* The folio omits *with.* Cf. *T. G. of V.* iv. 4. 193: "Unless I flatter with myself too much."

94. *Ill in myself to see.* "I that see being myself ill." Steevens thought that *to see* should be omitted.

95. *Lesser.* A double comparative sometimes used by good writers even now. *Worser*, which is common in S., is now obsolete.

102. *Verge.* An allusion to the legal term *verge* = the compass of the King's court, or the jurisdiction of the lord steward of the royal household, which extended for twelve miles round.

103. *The waste.* That is the waste made by the flatterers. *Waste* is a legal term for damage "done by a tenant for life to the prejudice of the heir or of the holder of the reversion."

107. *Possess'd.* There is a play upon the word in the two senses of "put in possession" and "being infatuated."

114. *Thy state of law*, etc. Thy legal state (as landlord, and no longer king) is subject to the law; or, as Malone states it, "subject to the same legal restrictions as every ordinary pelting farm that has been let on lease."

115. *And —.* We follow the folio here, as many editors do. The 1st quarto reads thus: —

> "And thou —
> *K. Rich.* A lunatic lean-witted fool," etc.,

which the Cambridge editors and some others adopt. Dyce calls attention to the fact that this makes *thou* (referring to Richard) the subject of *dar'st.*

117. *Admonition.* Metrically five syllables.

119. *His.* Its; as often before *its* came into general use.

121. *Great Edward's son.* The son of Edward III. — that is, Edward the Black Prince, Richard's father.

122. *Roundly.* Unrestrainedly, unreservedly. Cf. *T. of S.* i. 2. 59: —

> "Petruchio, shall I then come roundly to thee,
> And wish thee to a shrewd, ill-favour'd wife?"

A. Y. L. v. 3. 11: "Shall we clap into 't roundly, without hawking or spitting or saying we are hoarse?" The adjective *round* is similarly used; as in *Hen. V.* iv. 1. 216: "Your reproof is something too round;" *T. N.* ii. 3. 102: "I must be round with you."

123. *Unreverent.* Irreverent, disrespectful. Theobald substituted *unreverend.* S. uses the two words indiscriminately.

125. *For that.* Because. See on i. 3. 129 and i. 4. 12 above.

126. *Like the pelican.* Alluding to the fable that the young of the pelican were fed with blood from its own breast. Cf. *Ham.* iv. 5. 146: —

> "And like the kind life-rendering pelican,
> Repast them with my blood."

See also *Lear*, iii. 4. 77.

127. *Hast thou tapp'd out.* By shedding the Duke of Gloster's blood.

129. *Whom fair befall.* To whom may it happen auspiciously! Cf. *Rich. III.* i. 3. 282: "Now fair befall thee and thy noble house!" See also *Id.* iii. 5. 47, *T. of S.* v. 2. 111, *L. L. L.* ii. 1. 124.

131. *Respect'st not.* Heedest not, carest not for. Cf. *T. G. of V.* v. 4. 20: "Though you respect not aught your servant doth;" *J. C.* iv. 3. 72: "the idle wind, Which I respect not;" *Cymb.* i. 6. 155: —

> "he hath a court
> He little cares for, and a daughter who
> He not respects at all."

133. *Crooked.* "S. had probably two different but kindred ideas in his mind — the bent of age, and the sickle of time" (Mason). Steevens quotes the tragedy of *Locrine* (which has been falsely attributed to S.): "Now yield to death o'erlaid by

crooked age." Malone cites several other instances of the expression.

134. *A too-long-wither'd flower.* See on i. 1. 180 above. It is virtually a compound adjective, though unhyphened in the early eds. as in many similar instances; cf. i. 1. 180.

138. *Love they to live.* Let them love to live.

139. *Sullens.* Used nowhere else as a noun by S. Dyce (*Glossary*) quotes Lyly's *Sapho and Phao*, ed. 1591: "Like you, Pandion, who being sick of the sullens, will seeke no friend."

145. *Right, you say true*, etc. "The king chooses to misunderstand York's meaning, by taking *Harry duke of Hereford* as nominative, not accusative" (Wright).

147. *Enter Northumberland.* Henry Percy, the Earl of Northumberland, who figures in 1 and 2 *Hen. IV.*, and father of Hotspur. He fell at Bramham Moor, Feb. 10, 1408.

156. *Rug-headed kerns.* A *kern* was an Irish light-armed foot-soldier. They are called *rug-headed* because their heads were "like the rugs which the peasants wore as outer garments" (Collier). Cf. 2 *Hen. VI.* iii. 1. 367: "Full often like a shag-hair'd crafty kern." See also *Macb.* i. 2. 13, 30, *Id.* v. 7. 17, *Hen. V.* iii. 7. 56.

157. *Which live*, etc. *Which* = who; as often. See on i. 1. 173. The allusion to the absence of snakes in Ireland is obvious. Steevens quotes Dekker, *H. W.* (1630): —

> "that Irish Judas,
> Bred in a country where no venom prospers
> But in his blood."

159. *Ask some charge.* Call for some expense, require some outlay. Cf. *M. N. D.* i. 2. 27: "that will ask some tears;" *T. of S.* ii. 1. 115: "my business asketh haste." On *charge*, cf. *J. C.* iv. 1. 9: "How to cut off some charge in legacies;" *K. John*, i. 1. 49: —

> "Our abbeys and our priories shall pay
> This expedition's charge."

166. *Gaunt's rebukes.* The rebukes given to Gaunt.

167. *Nor the prevention*, etc. Bolingbroke, when exiled, went to France, and obtained in marriage the only daughter of the Duke of Berry, uncle to the French king; but Richard sent the Earl of Salisbury to France to calumniate his cousin, and thus prevented the match.

169. *Have ever made.* A plural verb after a series of subjects connected by *neither* and *nor* is not rare.

171. *The last.* That is, the last surviving.

173. *Rag'd.* That is, *that* raged. Schmidt makes *rag'd* = enraged, as in 70 above.

177. *Accomplish'd*, etc. When he had reached thy age. *Accomplish* means to make complete. Cf. *Hen. V.* iv. chorus, 12: "The armourers accomplishing the knights;" that is, completely equipping them. Richard was at this time thirty-two years old. His father, who died at the age of forty-six, was sixteen when he fought at Crecy in 1346, and twenty-six at Poictiers.

185. *Compare between.* We do not now say *to compare between*, though *to make comparison between* is allowable.

197. *Ensue.* Not now used transitively. Cf. *R. of L.* 502: "I know repentant tears ensue the deed." See also 1 *Peter*, iii. 11.

199. *Succession.* Four syllables. See on 23 and 117 above.

200. *Afore.* Before; used of both place and time. Cf. *Hen. V.* iii. 6. 32: "Fortune is painted blind, with a muffler afore her eyes;" *Temp.* iv. 1. 7: "Here, afore heaven," etc. S. also uses the word as an adverb (*Temp.* ii. 2. 78), and as a conjunction (2 *Hen. IV.* ii. 4. 220). We find also *aforehand* (= beforehand) in *L. L. L.* v. 2. 461: "Knowing aforehand of our merriment." *Tofore* occurs in *L. L. L.* iii. 1. 83 and *T. A.* iii. 1. 294.

202. *Letters-patents.* The double plural is found also in Holinshed. Dyce remarks that even Pope, writing to Craggs in 1712, uses the expression, "letters-patents." S. has it again in ii. 3. 130 below, and also in *Hen. VIII.* iii. 2. 250. Cf. *lords appellants* in iv. 1. 104.

203. *Attorneys-general.* An *attorney general* is "he that by general authority is appointed to act in all our affairs or suits" (Cowel's *Law Interpreter*). To *sue livery* was to claim delivery to him, as lawful heir, of all property and rights of which Gaunt, his predecessor, had feudal tenure. "In feudal times, when a vassal died, the heir, if under age, became a ward of the king; but if he was of full age, he had the right to sue out a writ of *ouster-le-main* — that is, his *livery* — that the king's hand might be taken off, and the land *delivered* to him" (Malone).

207. *Prick.* Spur, incite. Cf. ii. 3. 78 below. See also *T. of S.* iii. 2. 75: "'T is some odd humour pricks him to this fashion," etc.

213. *By bad courses. By* = concerning, with reference to, is found only with "verbs of speaking and thinking."

214. *Events.* Issues, results. Cf. *Temp.* iii. 1. 69: "And crown what I profess with kind event," etc.

215. *The Earl of Wiltshire.* Sir William Scrope, created Earl in 1397. He was treasurer of England, and one of those to whom the realm was farmed. See 256 below.

217. *To see this business.* See to it, attend to it. Cf. *T. of S.* i. 2. 147: "see that at any hand," etc. *Business* is here a trisyllable, as in *J. C.* iv. 1. 22: "To groan and sweat under the business," etc. *To-morrow next* is not elsewhere used by S.

218. *We will for Ireland.* See on i. 4. 42 above.

225. *Ross.* William de Ros, seventh Lord Ross, made Lord High Treasurer by Henry IV. He died in 1414.

226. *Willoughby.* William de Willoughby, fifth baron Willoughby de Eresby, who was in Parliament from 1396 to 1409, when he died.

228. *Great.* Teeming (with indignation). Cf. *Ham.* i. 2. 159: "But break, my heart; for I must hold my tongue."

229. *Liberal tongue.* Free speech. Cf. *Oth.* v. 2. 220: "No, I will speak as liberal as the north."

232. *Tends that,* etc. Does that which you would say tend, etc.

239. *Moe.* More; used only with a plural or collective noun.

242. *What they will inform.* Whatever accusations they may bring. Cf. *Ham.* iv. 4. 32: "How all occasions do inform against me; *Lear*, iv. 2. 93: "he informed against him." It is used transitively, as here, in *A. W.* iv. 1. 91: "haply thou mayst inform Something to save thy life."

243. *Merely in hate.* The emphatic use of *merely;* as in *Temp.* i. 1. 59: "We are merely cheated of our lives by drunkards," etc.

246. *Pill'd.* Stripped, plundered. Cf. *Rich. III.* i. 3. 159: "In sharing that which you have pill'd from me." For *pill* = peel, see *M. of V.* i. 3. 85: "The skilful shepherd pill'd me certain wands." *Peel* = pillage, rob, is found in Milton, *P. R.* iv. 136: "Peeling their provinces;" and in *Isaiah*, xviii. 2, 7, *Ezra*, xxix. 18.

248. *And quite lost their hearts.* The repetition is natural enough. *Their* is emphatic.

250. *Blanks.* The "blank charters" of i. 4. 48. *Benevolences* = forced loans. According to Holinshed, the word was first used in this sense by Edward IV. in 1473. If so, it is here an anachronism.

253. *But basely yielded*, etc. Alluding to the treaty made by Richard with Charles VI. of France, 1393, and renewed on his marriage with the child-queen Isabel in 1396; and also, perhaps, to his yielding up Brest to the Duke of Brittany for a sum of money in 1397.

258. *Hangeth.* A singular verb with two singular subjects is not rare.

263. *Sing.* Cf. *Temp.* ii. 2. 20: "Another storm brewing; I hear it sing i' the wind." See also *M. W.* iii. 2. 38.

265. *Sit sore.* Press heavily. Cf. below, ii. 2. 122: "The wind sits fair for news to go to Ireland."

266. *Strike not.* Do not strike our sails." Cf. 2 *Hen. IV.* v. 2. 18: "That must strike sail to spirits of vile sort. *Securely* = carelessly. See on i. 3. 97.

267. *Wrack.* Wreck. The invariable form of the word in S. In *R. of L.* 841 and 966 it rhymes with *back.*

268. *Unavoided.* Pope changed the word to *unavoidable*, which is of course its meaning here. But *unavoided* occurs in the same sense in 1 *Hen. VI.* iv. 5. 8, *Rich. III.* iv. 1. 56, and iv. 4. 217. Cf. *imagined* = imaginable, in *M. of V.* iii. 4. 52, *unvalued* = invaluable, in *Rich. III.* i. 4. 27, etc.

272. *Tidings.* Here singular, as in iii. 4. 80; but generally plural in S., as in *J. C.* v. 3. 54: "These tidings will well comfort Cassius."

275, 276. *We three*, etc. Staunton explains the passage thus: "We are all leagued together, and whatever you speak will be as safe in our keeping as if you had only thought it." A writer in *Blackwood's Mag.* (Sept. 1853) renders it: "We three are but yourself, and in these circumstances your words are but as thoughts — that is, you are as safe in uttering them as if you uttered them not, inasmuch as you will be merely speaking to yourself."

277. *Port le Blanc.* Lingard says that he sailed "from Vannes," which is on the Bay of Morbihan. *Port le Blanc* is an insignificant place not marked on any map, and Holinshed was probably wrong in making it his port of departure.

279. *Renald.* That is, Reginald. The early eds. read *Rainold*, *Raynold*, *Rainald*, and *Raynald*, which indicate the pronunciation of the name.

There is evidently some omission or corruption at this point in the text, as it was not Reginald Lord Cobham who escaped from the custody of the Duke of Exeter; neither was he the brother of the Archbishop of Canterbury. According to Holinshed, it was "Thomas Arundel, son and heir to the late Earl of Arundel." Malone therefore inserted here, in brackets, the line, "The son of Richard Earl of Arundel." This is consistent with the historical facts and with the context. "His brother," in line 281, then refers, as it should, to the brother of Richard Earl of Arundel.

282. *Sir John Ramston.* "Sir Thomas Ramston," according to Holinshed.

285. *Tall ships.* Cf. *M. of V.* iii. 2. 6, *Oth.* ii. 1. 79, etc.

286. *Expedience.* Expedition. Cf. *Hen. V.* iv. 3. 70: "And will with all expedience charge on us." See also *expedient* in i. 4. 39 above.

288. *Stay.* Stay for, await. Cf. *T. G. of V.* ii. 2. 13: "My father stays my coming;" *A. Y. L.* iii. 2. 221: "let me stay the growth of his beard," etc.

291. *Imp out.* Repair, strengthen. *To imp* originally meant to graft. To imp out the wing of a hawk was to supply new feathers in place of lost or broken ones. Turbervile, in his *Booke of Faulconrie*, has a whole chapter on "The Way and Manner howe to ympe a Hawke's Feather, how-soever it be broken or broosed." Cf. Massinger, *Renegado*, v. 8: —

> "Strive to imp
> New feathers to the broken wings of Time;"

Milton, *Sonn.* x. 8: —

> "and the false North displays
> Her broken league to imp their serpent wings;"

Dryden, *Ann. Mirab.* st. 143: "His navy's moulted wings he imps once more."

292. *From broking pawn.* That is, from the pawnbroker. The verb *to broke* is rare. S. uses it only here and in *A. W.* iii. 5. 74. Nares quotes examples from Beaumont and Fletcher and Daniel.

295. *In post.* "In haste," as it reads in 3d and 4th folios. Cf. *C. of E.* i. 2. 63: "I from my mistress come to you in post;" *R. and J.* v. 3. 273: "And then in post he came from Mantua," etc. We find "in all post" in *Rich. III.* iii. 5. 73, and "all in post" in *R. of L.* 1.

Ravenspurg (also called *Ravensburg*, *Ravenspurn*, etc.) was an important port at the mouth of the Humber, sheltered from the sea by the point now known as Spurn Head. In 1346 it had suffered so much from inroads of the sea that the merchants residing there removed to Hull. The high tides of 1357 and subsequent years swept away nearly all that remained of the town, and but few

vestiges of the ancient port could have been left at the time of Bolingbroke's landing. In 1471, Edward IV. also landed here, after his brief exile in Holland. In the town of Hedon, a few miles distant, there still stands a beautiful old cross, which is believed to have been erected at Ravenspurg in memory of the landing of Bolingbroke. To prevent its destruction by the sea, it was first removed to Kilnsea, and again in 1818 to Burton Constable, whence it was in 1832 taken to Hedon.

297. *Be secret.* Cf. *T. G. of V.* iii. 1. 60: "wherein thou must be secret;" *Much Ado*, i. 1. 212: "I can be secret as a dumb man," etc.

299. *Hold out my horse.* If my horse hold out.

Scene II. — The events in scenes ii. and iv. are thus related by Holinshed: —

"It fortuned at the same time in which the Duke of Hereford or Lancaster, whether ye list to call him, arrived thus in England, the seas were so troubled by tempests, and the winds blew so contrary for any passage to come over forth of England to the King, remaining still in Ireland, that for the space of six weeks he received no advertisements from thence: yet at length, when the seas became calm, and the wind once turned anything favourable, there came over a ship, whereby the King understood the manner of the Duke's arrival; whereupon he meant forthwith to have returned over into England, to make resistance against the Duke; but through persuasion of the Duke of Aumerle (as was thought) he stayed till he might have all his ships and other provision fully ready for his passage.

"In the meantime he sent the Earl of Salisbury over into England to gather a power together, by help of the King's friends in Wales and Cheshire, with all speed possible, that they might be ready to assist him against the Duke upon his arrival, for he meant himself to follow the Earl within six days after. The Earl, passing over into Wales, landed at Conway, and sent forth letters to the

King's friends, both in Wales and Cheshire, to levy their people and to come with all speed to assist the King, whose request, with great desire and very willing minds, they did, hoping to have found the King himself at Conway, insomuch that, within four days space, there were to the number of forty thousand men assembled, ready to march with the King against his enemies if he had been there himself in person. But when they missed the King, there was a bruit spread among them that the King was surely dead, which wrought such an impression and evil disposition in the minds of the Welshmen and others, that, for any persuasion which the Earl of Salisbury might use, they would not go forth with him till they saw the King; only they were contented to stay fourteen days to see if he should come or not; but when he came not within that term, they would no longer abide, but scaled and departed away."

Bagot, who enters here, was Sir William Bagot, sheriff of the county of Leicester in 1382–1383. He escaped from Bristol Castle and joined Richard in Ireland. Later he was received into favour by Henry IV. and served in Parliament.

1. *Too much sad.* Cf. *Hen. V.* ii. 4. 53: "Our too much memorable shame."

2. *Parted with.* In 13 below we have *parting from*, which S. often uses, though *part with* oftener.

4. *Entertain.* Maintain. Cf. *R. of L.* 1514: "He entertain'd a show so seeming just;" *M. of V.* i. 1. 90: "And do a wilful stillness entertain."

15. *Which show . . . but are.* The early eds. have "shewes" and "is," which may be what S. wrote. Cf. *Temp.* iii. 2. 80, *A. W.* iv. 2. 21, *M. N. D.* iii. 2. 97, etc.

"The queen's melancholy, for which there is no sufficient cause apparent, may be compared with that of Antonio at the beginning of the *M. of V.* In both cases the poet wishes to convey a presentiment of approaching disaster" (Wright).

"Mark in this scene Shakespeare's gentleness in touching the

tender superstitions, the *terræ incognitæ* of presentiments, in the human mind; and how sharp a line of distinction he commonly draws between these obscure forecastings of general experience in each individual and the vulgar errors of mere tradition. Indeed, it may be taken once for all as the truth, that Shakespeare, in the absolute universality of his genius, always reverences whatever arises out of our moral nature; he never profanes his muse with a contemptuous reasoning away of the genuine and general, however unaccountable, feelings of mankind" (Coleridge).

18. *Perspectives.* These were pictures which were produced by cutting the surface or edge of a board, so that it should present a number of sides or flats when looked at obliquely. To these sides a print or drawing, cut into parts, was affixed, so that when viewed obliquely, or "awry," the whole picture was seen; but, looked at directly, or "rightly," nothing appeared but confusion.

Staunton quotes Plot's *Natural Hist. of Staffordshire:* "At the right Honourable the Lord Gerard's at Gerards Bromley, there are the pictures of Henry the Great of France and his Queen, both upon the same indented board, which if beheld directly, you only perceive a confused piece of work; but if obliquely, of one side you see the king's and on the other the queen's picture."

Cf. *T. N.* v. 1. 224: —

> "One face, one voice, one habit, and two persons,
> A natural perspective, that is and is not!"

Hen. V. v. 2. 447: "Yes, my lord, you see them perspectively, the cities turned into a maid."

Perspective also meant a kind of glass by which optical illusions were produced. Cf. *A. W.* v. 3. 48: —

> "Contempt his scornful perspective did lend me,
> Which warp'd the line of every other favour."

See also *Sonnet* 24.

Dyce quotes Baxter's *Sir P. Sidney's Ourania* (1606): —

"Glasses perspective,
Composed by Arte Geometricall,
Whereby beene wrought thinges Supernaturall;
Men with halfe bodies, men going in th' Ayre,
Men all deformed, men as angels fayre,
Besides other thinges of great admiration,
Wrought by this Glasses Fabrication."

Scot, in his *Discoverie of Witchcraft* (1584), mentions several kinds of perspective glasses, one of which is thus described: "There be glasses also wherein one man may see another man's image, and not his own." Hobbes also, in a letter to Davenant, printed in the 1651 ed. of *Gondibert*, speaks of "a curious kind of perspective, where he that looks through a short hollow pipe, upon a picture containing divers figures, sees none of those that are there painted, but some one person made up of their parts, conveyed to the eye by the artificial cutting of a glass."

Perspective is regularly accented by S. on the first syllable.

20. *Distinguish form.* Make the form distinct.

22. *Finds.* The early eds. have "finde" or "find," which may be correct, *your majesty* being equivalent to *you.*

25. The line is an Alexandrine. See page 146 above.

30. *Heavy.* Adverbial, as adjectives often are in S.

33. *Conceit.* Fancy, or "fanciful conception" (Malone). Cf. *W. T.* iii. 2. 145: "with mere conceit and fear;" *T. of A.* v. 4. 14: "When thy first griefs were but a mere conceit."

34. *'T is nothing less.* Nothing can be less so; it is anything but fancy. Cf. Latimer, *Sermons:* "Many things were taken for prayer, when they were nothing less." *Still* = always; as ii. 1. 22 and v. 5. 8. The conception of grief, she says, is always derived from some actual grief.

36–38. *For nothing*, etc. The sense is obscured by the play upon words, and some of the commentators, like Johnson, have been puzzled to make it out. Collier suggests that "either nothing hath begotten the queen's grief, or there really is something in

the nothing that she grieves about; " and this something, I may add, she *possesses in reversion* because she must wait for the future to reveal it to her — " what it *is*, that is not yet known."

43. *'T is better hope.* The *to* of the infinitive is often omitted after *it is better*, or *best*, etc.

46. *Retir'd his power.* Withdrawn his forces. On the transitive use of *retire*, cf. *R. of L.* 303: " Each one by him enforc'd retires his ward." On *power* = armed force, cf. *K. John*, iv. 2. 110: —

> " Never such a power
> For any foreign preparation
> Was levied in the body of a land."

See also iii. 2. 63 below. S. often uses both the singular and the plural in this sense. For the latter see below, v. 3. 140, *J. C.* iv. 1. 42, *Id.* iv. 3. 308, etc.

48. *Strongly.* With a powerful army.

49. *Repeals.* Recalls from exile. Cf. *J. C.* iii. 1. 51: " For the repealing of my banish'd brother." See also iv. 1. 87 below.

50. *Uplifted arms.* Cf. *Temp.* iii. 3. 68: —

> " Your swords are now too massy for your strength,
> And will not be uplifted."

52. *And that is worse.* And what (that *which*) is worse. Rowe (followed by White) changed *that* to *what*, but the omission of the relative is common enough.

58. *The Earl of Worcester.* Thomas Percy, lord steward of the king's household, and brother of the Earl of Northumberland. *Worcester* seems here to be a trisyllable.

59. *Hath broke his staff.* Holinshed calls it " his white staff, which is the representing sign and token of his office." S. uses both *broke* and *broken* as the participle.

64. *Prodigy.* A monstrous birth. Cf. *R. and J.* i. 5. 142: " Prodigious birth of love it is to me."

71. *Dissolve.* In its etymological sense of loosen, undo. Cf.

T. and C. v. 2. 156: "The bonds of heaven are slipp'd, dissolv'd, and loos'd."

72. *Lingers in extremity.* Causes to linger in extreme misery. Cf. *M. N. D.* i. 1. 4: "She lingers my desires."

74. *Signs of war.* Armour; the military gorget. Cf. *T. and C.* i. 3. 174.

75. *Careful.* Full of care, anxious. Cf. *C. of E.* v. 1. 298: —

> "And careful hours with time's deformed hand
> Have written strange defeatures in my face."

76. *Comfortable.* Comforting; as often. Cf. *T. N.* i. 5. 239, *Lear*, i. 4. 328, etc.

77. *Should I*, etc. This line is not in the folio.

80. *Your husband, he.* Cf. "The nobles they" in 88 below, etc.

84. *Now comes*, etc. Cf. *Lear*, i. 2. 129: "when we are sick in fortune — often the surfeit of our own behaviour."

87. *Why, so!* Well, be it so. This use of *so* to express "acquiescence or approbation" (Schmidt) is common in S. Cf. *Macb.* iii. 4. 107: "Why, so;" *M. of V.* i. 3. 170: "If he will take it, so; if not, adieu." See also *Temp.* i. 2. 24, *M. for M.* ii. 4. 84, *T. G. of V.* ii. 1. 137, etc.

90. *Get thee.* A common reflexive form. Cf. *J. C.* ii. 4. 37: "I 'll get me to a place more void;" *Hen. V.* iv. 1. 287: "gets him to rest," etc.

91. *Presently.* Immediately; as very often in S. Cf. *Temp.* iv. 1. 42: "*Ariel.* Presently? *Prospero.* Ay, with a twink."

A thousand pound. Cf. *M. W.* i. 1. 60: "seven hundred pound;" *W. T.* iv. 3. 40: "Three pound of sugar, five pound of currants;" *T. and C.* i. 2. 126: "within three pound;" and so frequently (with numbers) of pounds both sterling and avoirdupois. On the other hand, cf. *M. for M.* ii. 1. 204: "fourscore pounds a year;" *T. of S.* v. 1. 23: "Keep your hundred pounds," etc. So S. sometimes uses *shilling, mile, year*, etc., in the plural.

92. *Hold, take my ring.* The *hold* is interjectional (= *here*),

not equivalent to the following *take*. It is so used even when a verb is "understood;" as in *J. C.* i. 3. 117: "Hold, my hand" (Here, take my hand), etc.

95. *To report.* By reporting; a common "indefinite" use of the infinitive.

98. *God for his mercy!* That is, I pray God for his mercy.

101. *So my untruth*, etc. Provided no disloyalty in me had provoked him to it.

102. *My brother's!* That is, Gloucester's.

103. *No posts.* The reading of 1st quarto. The folio omits *no*.

105. *Come, sister — cousin I would say.* "This is one of Shakespeare's touches of nature. York is talking to the queen, his cousin, but the recent death of his sister is uppermost in his mind" (Steevens).

108. *Gentlemen, will you*, etc. Collier suggests that the irregularity of the metre here is meant to accord with York's perturbed state of mind.

113. *Bids.* On the number here and in 115, see on ii. 1. 258 above.

118. *Berkeley Castle.* The quartos omit *Castle*. *Berkeley* is "Barkly," "Barckly," or "Barkley" in the old copies, indicating the pronunciation. The castle is on the southeast side of the town of Berkeley, on a height commanding a fine view of the Severn, and is in perfect preservation in our day. It was here that Edward II. was murdered, Sept. 21, 1327. Cf. Gray, *The Bard*, 53: —

> "Mark the year, and mark the night,
> When Severn shall reëcho with affright
> The shrieks of death thro' Berkeley's roofs that ring,
> Shrieks of an agonizing king!"

121. *At six and seven.* The earlier form of the phrase "at sixes and sevens," which is still in colloquial use. Its origin is not known. Bacon speaks of Pope Sixtus V. as "a fierce thundering friar that would set all at six and seven; or at six and five, if you allude to his name" (Not a bad joke for Bacon!).

122. *The wind sits fair.* See on ii. 1. 265.

123. *Power.* See on 46 above.

125. *Is all unpossible.* The folio has "impossible," which S. has elsewhere. So he has *incertain* and *uncertain*, *ingrateful* and *ungrateful*, etc. The emphatic use of *all* is common, especially in the phrase *all to*. Cf. iv. 1. 28 below.

127. *Those love not.* Those *who* love not; a common ellipsis. See on i. 1. 50.

128. *That 's the wavering commons.* A singular verb often *precedes* a plural subject in S.

132. *If judgment*, etc. "If the power of condemnation lie in the Commons, then so do we stand condemned."

136. *Office.* Service. Cf. *A. W.* ii. 1. 129: "I will no more enforce my office on you."

137. *Hateful.* Full of hate, malignant. Cf. 2 *Hen. VI.* ii. 4. 23: "hide thee from their hateful looks."

141. *Presages.* In the only other metrical passages in which S. uses the word as a noun (*K. John*, i. 1. 28 and iii. 4. 158) the accent is on the first syllable.

147. *Farewell*, etc. The folio gives this line to Bushy. In the quartos (followed by the Cambridge ed.) it is joined to Green's preceding speech.

148. *I fear me.* Often used reflexively by S. Cf. *Temp.* v. 1. 283, *T. G. of V.* ii. 7. 61, 67, etc. See also iii. 2. 67 below. Cf. its transitive use in *M. of V.* ii. 1. 9: "this aspect of mine Hath fear'd the valiant;" *T. of S.* i. 2. 211: "fear boys with bugs," etc.

Scene III. — 5. *Draws . . . makes.* Singular verbs with plural subjects are very frequent in S. Abbott (*Grammar*, 333) explains the construction as probably arising from the "northern Early English plural in *-s*."

7. *Delectable.* Accented on the first syllable. The only other instance of the word in S. (2 *Hen. IV.* iv. 3. 108) is in prose.

9. *Cotswold.* Cotswold Downs in Gloucestershire, a famous

hunting-ground. The quartos spell the word here "Cotshall," and the folio "Coltshold." Cf. *M. W.* i. 1. 92: "How does your fallow greyhound, sir? I heard say he was outrun on Cotsall."

10. *In.* In the case of. Cf. i. 1. 145 above.

12. *Process.* "Long course." Wright remarks that "the word seems always to be used as connoting 'tediousness' and 'weariness'; " but that is hardly the case in 1 *Hen. VI.* iv. 2. 36: —

> "For ere the glass, that now begins to run,
> Finish the process of his sandy hour."

Cf. also *Sonn.* 104. 6.

15. *To joy.* To enjoy. Cf. v. 3. 95 below; and for its transitive use, v. 6. 26.

21. *Young Harry Percy.* The gallant *Hotspur* of the following plays. *Percy* is metrically a trisyllable, according to Abbott (*Grammar*, 478).

27. *Broken his staff*, etc. See ii. 2. 59 above.

42. *Tender.* Perhaps used carelessly, as Wright suggests; though if it be a pun it could hardly be worse than the one in *Cymb.* iii. 4. 11: —

> "Why tender'st thou that paper to me with
> A look untender?"

51. *Stir.* "The state of being in motion or action" (Schmidt). Cf. *J. C.* i. 3. 127: "There is no stir or walking in the streets; " *Macb.* i. 3. 144: "Chance may crown me Without my stir."

61. *Unfelt.* Expressed in words only, and not in a palpable or substantial way. *Treasury* is the antecedent of *which.*

62. *Love and labour's recompense.* Cf. *M. of V.* iii. 4. 30: "Until her husband and my lord's return; " *Hen. VIII.* ii. 3. 16: "As soul and body's severing."

68. *My Lord of Berkeley.* Thomas, the fifth baron, descended from the feudal lords of Berkeley Castle, Gloucestershire.

70. *To Lancaster.* That is, I answer to the name of Lancaster, not Hereford.

77. *From the most gracious regent*, etc. The reading of the 1st quarto. The folio has "the most glorious of this Land."

78. *Pricks.* See on ii. 1. 207 above.

79. *The absent time.* "The time of the king's absence" (Johnson).

80. *Self-born.* The meaning is doubtful. Abbott (*Grammar*, 20) explains it as "divided against themselves." Schmidt takes the word to be *self-borne* (it is so spelled in all the early eds., but no argument can be based on that fact), and defines it very plausibly as "borne for one's self (not for the king)." The only other instance of the compound in S. is in *W. T.* iv. 1. 8 ("in one self-born hour"), where no one has explained it satisfactorily. Schmidt considers it "quite unintelligible."

81. *Need transport.* On the omission of *to*, cf. *T. N.* ii. 3. 99: "Thou hadst need send for more money."

84. *Deceivable.* Deceptive, treacherous. Cf. *T. N.* iv. 3. 21: "There 's something in it That is deceivable."

87. *Grace me no grace*, etc. Cf. *R. and J.* iii. 5. 153: "Thank me no thankings, nor proud me no prouds." Malone cites *Soly-man and Perseda* (1599): "Typhon me no Typhons, but swear," etc.; Peele, *Edward I.*: "Ease me no easings," etc.; Copley, *Love's Owle* (1595): "All me no alls, for all is nought," etc. The folio omits *no uncle.*

90. *A dust.* Cf. *K. John*, iv. 1. 93: "A grain, a dust, a gnat, a wandering hair." In *Id.* iii. 4. 128, we have "each dust."

91. *But then, more why.* But then, still more; "but, to add more questions" (Malone). The Cambridge ed. prints "But then more 'why?' why have they," etc.

93. *Pale-fac'd.* "Proleptic," the effect of the fright being anticipated.

94. *Despised.* Despicable. Schmidt suggests that it may mean "creating despite, hateful." Cf. in 108 below *detested* = detestable, and in ii. 1. 26 *unavoided* = unavoidable.

99. *As when brave Gaunt*, etc. "It does not appear that S.

had any historical authority for this statement. No such incident is recorded of the battle of Navarette, at which the Black Prince and John of Gaunt were present in 1367. Gaunt was not with the Prince at Poictiers in 1356, nor did the Prince accompany him in his expedition to France in 1372; and there is no mention of the Duke of York on any of these occasions" (Wright).

103. *Chastise.* Accent on the first syllable, as elsewhere in S. except in *Temp.* v. 1. 263.

106. *On what condition.* *On* and *in* are often used loosely in S. Cf. next line.

111. *Braving.* Defiant, threatening. Cf. 142 below.

113. *For Lancaster.* As Lancaster. Cf. 2 *Hen. VI.* i. 3. 182: "Doth any one accuse York for a traitor?" *A. and C.* i. 2. 198: "For the main soldier," etc.

115. *Indifferent.* Impartial. Cf. *Hen. VIII.* ii. 4. 17: "No judge indifferent."

120. *Perforce.* By force. Cf. *C. of E.* iv. 3. 95: "took perforce my ring away," etc.

121. *Unthrifts.* Prodigals. Cf. *Sonn.* 9. 9: "Look, what an unthrift in the world doth spend;" *Sonn.* 13. 13: "O, none but unthrifts." The word is used as an adjective in *T. of A.* iv. 3. 311 and *M. of V.* v. 1. 16.

122. *If that.* See on i. 1. 129 above.

126. *Should.* Used where we should use *would.*

127. To *rouse* a wild beast was to drive him from his lair. Cf. *V. and A.* 240, *T. A.* ii. 2. 21, etc. A stag was said to be *at bay*, or *bayed* (cf. *J. C.* iii. 1. 204: "Here wast thou bayed, brave hart") or *driven to bay*, when tired out or desperate he turned upon his pursuers. Cf. *V. and A.* 877, *T. of S.* v. 2. 56, 1 *Hen. VI.* iv. 2. 52, etc.

128, 129. *I am denied*, etc. See on ii. 1. 202, 203. For *letters-patents*, see on ii. 1. 202.

133. *Challenge law.* Demand justice, claim my legal rights. Cf. *Oth.* i. 3. 188: "So much I challenge;" 3 *Hen. VI.* iv. 6. 6:

"Subjects may challenge nothing of their sovereigns;" *C. of E.* iv. 1. 83: "I shall have law in Ephesus;" *M. of V.* iv. 1. 142: "I stand here for law."

135. *Free.* "Unimpeachable, direct" (Wright).

137. *It stands your grace upon.* It is incumbent on your grace. Cf. *Ham.* v. 2. 63: "Does it not, thinks 't thee, stand me now upon;" *A. and C.* ii. 1. 50: —

"It only stands
Our lives upon to use our strongest hands."

142. *In this kind.* In this manner; as in 145 below.

143. *Be.* For the omission and insertion of the infinitive *to* in the same sentence, cf. *K. John*, i. 1. 34, v. 2. 138, *Hen. VIII.* ii. 4. 14, *Ham.* i. 4. 18, etc.

153. *Ill left.* Left by the king in bad condition. On *power* = army, see on ii. 2. 46.

155. *Attach.* Arrest; a law term. Cf. *C. of E.* iv. 1. 6 (see also 73): "I 'll attach you by this officer."

159. *In.* Into; as often. Cf. *M. of V.* v. 1. 56: —

"Here will we sit, and let the sounds of music
Creep in our ears;"

Ham. v. i. 301: "leaping in her grave," etc. We still say "fall in love."

160. *Repose you.* Personal pronouns are often used reflexively.

163. *Bristol.* "Bristow" in all the early eds. except 5th quarto, which has "Bristoll." It is a common old form of the name.

164. *Complices.* Accomplices. Cf. iii. 1. 43 and 2 *Hen. IV.* i. 1. 163, etc.

166. *Weed.* To *weed caterpillars* is to mix metaphors.

167. *I 'll pause.* Cf. 158: "I do remain as neuter."

170. *Past redress*, etc. Cf. *L. L. L.* v. 2. 28: "Past cure is still past care;" *Macb.* iii. 2. 11: —

"Things without all remedy
Should be without regard."

Scene IV. — See introduction to scene ii. above. Johnson suggested that this scene had been accidentally misplaced, and that it should have been the second of the next act.

1. *My Lord of Salisbury.* Sir John de Montacute, third Earl of Salisbury, executed at Cirencester in 1400 (v. 6. 8). His son Thomas is the Earl of Salisbury in *Hen. V.* and 1 *Hen. VI.*

8. *The bay-trees*, etc. Holinshed (cf. p. 12 above) says: "In this year [1399], in a manner throughout all the realm of England, old bay-trees withered, and afterwards, contrary to all men's thinking, grew green again; a strange sight, and supposed to import some unknown event." This was reckoned a bad omen because of the sacred estimation in which the bay-tree was held. Lupton, in his *Syxt Booke of Notable Thinges*, says: "Neyther falling syckenes, neyther devyll, wyll infest or hurt one in that place whereas a Bay-tree is. The Romaynes calles it the plant of the good angell." Evelyn says in his *Sylva:* "Amongst other things, it has of old been observed that the bay is ominous of some funest[1] accident, if that be so accounted which Suetonius (in *Galba*) affirms to have happened before the death of the monster Nero, when these trees generally withered to the very roots in a very mild winter; and much later, that in the year 1629, when at Padua, preceding a great pestilence, almost all the bay trees about that famous university grew sick and perished: 'Certo quasi praesagio (says my author) Apollinem Musasque subsequenti anno urbe illa bonarum literarum domicilio excessuras.'"

Johnson remarks: "This enumeration of prodigies is in the highest degree poetical and striking." Cf. *J. C.* ii. 2. 13 fol.

11. *Lean-look'd.* Lean-looking. Cf. *M. N. D.* v. 1. 171: "O grim-look'd night!" and *W. T.* ii. 2. 34: "red-look'd anger."

20. *Base.* Low. Cf. "base court" in iii. 3. 176, 180 below.

24. *Crossly.* Adversely; used by S. only here.

[1] Direful, calamitous (Latin *funestus*). The word is still sometimes used in poetry, as by Coleridge and Longfellow.

EDMUND OF LANGLEY

ACT III

SCENE I. — 3. *Part.* Cf. *Per.* v. 3. 38: "We with tears parted Pentapolis." We still say, "departed this life."

4. *Urging.* Laying stress upon, dwelling upon. Cf. *M. of V.* i. 1. 144: "I urge this childhood proof," etc.

9. *Happy.* Fortunate. Cf. *Macb.* i. 3. 66: "Not so happy, yet much happier" (that is, not so fortunate, yet much more blessed).

10. *Unhappied.* Made unhappy; used nowhere else by S. *Clean* = completely. Cf. *Sonn.* 75. 10: "Clean starved;" *J. C.* i. 3. 35: "Clean from the purpose," etc. See also *Joshua*, iii. 17, *Psalms*, lxxvii. 8, *Isaiah*, xxiv. 19, etc.

11. *In manner.* In *a* manner (*K. John*, v. 7. 89: "it is in a manner done already"), as it were. As the queen was only nine years old, and the former queen had died five years before, there is no historical ground for the charge made here.

13. *Broke.* See on ii. 2. 59.

20. *Foreign clouds.* "That is, clouds of breath exhaled in foreign climes" (Hunter). Cf. *R. and J.* i. 1. 139: "Adding to clouds more clouds with his deep sighs."

22. *Signories.* Estates, manors. Cf. iv. 1. 89 below. In *Temp.* i. 2. 71, it means principalities.

23. *Dispark'd.* To *dispark* is a legal term, meaning to destroy the enclosures of a park and throw it open.

24. *Coat.* That is, coat-of-arms blazoned in the painted windows.

25. *Imprese.* An emblem or device with a motto, which in this instance was "Souveraine." The folios have "impresse," but *imprese* (from Ital. *impresa*) is the more correct form in this sense. See *New Eng. Dict.*

29. *The death.* Often used in this sense of "the judicial penalty of death." Cf. *M. for M.* ii. 4. 165, *M. N. D.* i. 1. 65, etc.

32. *Than Bolingbroke,* etc. The folio reading. The quartos have, "Than Bolingbroke to England. Lords, farewell." As White suggests, these two words were probably the interpolation of an actor, and were struck out in revising the text for the folio. Some editors retain them.

37. *Entreated.* Treated; as often in S. and other writers of the time. Cf. *Jeremiah,* xv. 11, *Acts,* vii. 6, 1 *Timothy,* v. 1, etc.

38. *Commends.* Commendations, greetings. Cf. *M. of V.* ii. 9. 90: "commends and courteous breath." See also iii. 3. 126 below.

41. *At large.* That is, express fully, or at length. Cf. v. 6. 10 below. The phrase occurs often in S.

43. *Glendower.* A slip on the part of S. At this time Glendower was a minstrel attending on the king. He escaped from Flint when Richard was taken.

44. *After.* Afterwards. Cf. *Temp.* ii. 2. 10: "And after bite me," etc. The word is an adjective in *Oth.* i. 3. 35: "An after fleet;" that is, one sent after.

SCENE II. — 1. *Barkloughly.* Holinshed is the only authority for this name, which he spells "Barclowlie" or "Barclowly." It

doubtless should be "Hertlowly," which some identify as Harlech in North Wales.

2. *Brooks.* The word here "comes near the sense of *likes*" (Schmidt). Cf. *T. G. of V.* v. 4. 3: —

> "This shadowy desert, unfrequented woods,
> I better brook than flourishing peopled towns."

4. *Needs.* Of necessity; used only with *must* and *will.* It is an adverb formed from the *noun*, not the verb.

5. *To stand.* For this "indefinite use of the infinitive," cf. ii. 2. 95, etc.

8. *A long-parted mother with her child.* A mother long parted from her child. Cf. *Hen. VIII.* iii. 1. 134: "A constant woman to her husband," etc. On the use of *with*, cf. ii. 2. 2 above.

9. *Smiles.* I prefer to consider this word a noun, but some make it a verb, putting a comma after *tears.*

13. *Comfort.* Not accented on the second syllable, as some would make it.

15. *Their.* The plural pronoun takes the place of the preceding *his;* or, as has been suggested, it may refer by anticipation to *feet.*

19, 20. *And when they from thy bosom*, etc. Cf. *Macb.* i. 5. 66: —

> "look like the innocent flower,
> But be the serpent under 't."

21. *Double.* Forked. Cf. *M. N. D.* ii. 2. 9: "You spotted snakes with double tongue." *Mortal* = deadly. Cf. *R. of L.* 364: "his mortal sting;" *Rich. III.* i. 2. 146: "mortal poison;" Milton, *P. L.* i. 2: "that forbidden tree, whose mortal taste," etc.

23. *Conjuration.* Adjuration. Cf. *Ham.* v. 2. 48: "An earnest conjuration from the king." The verb *conjure* is still used in a similar sense. The conjuration is called *senseless* because addressed to a senseless thing.

25. *Native.* "Hereditary, legitimate" (Schmidt). Richard was born at Bordeaux.

26. *Rebellious.* The reading of the folio and later quartos; the 1st and 2d quartos have "rebellion's."

29–32. *The means . . . redress.* Omitted in the folio.

34. *Security.* Carelessness. Cf. *J. C.* ii. 3. 8: "security gives way to conspiracy;" *Mach.* iii. 5. 32: "Security Is mortals' chiefest enemy." Cf. also the use of *securely* in ii. 1. 266 above.

35. *Friends.* The folio reading; the quartos have "power," which the Cambridge ed. adopts.

36. *Discomfortable.* Used by S. nowhere else. Schmidt is doubtful whether it means "wanting hope" or "discouraging."

37, 38. *That when*, etc. Malone proposed to read, —

> "That when the searching eye of heaven, that lights
> The lower world, is hid behind the globe;"

but such transpositions are not unusual in S. Cf. i. 1. 168: "Despite of death that lives upon my grave."

41. *Terrestrial ball.* Cf. 2 *Hen. IV.* ind. 4: "this ball of earth."

49. *Whilst we*, etc. Omitted in the folio, "perhaps intentionally" (White).

55. *The balm.* The consecrated oil. Cf. 3 *Hen. VI.* iii. 1. 17: "The balm wash'd off wherewith thou wast anointed." See also iv. 1. 206 below.

58. *Press'd.* Impressed, forced into military service. Cf. *Cor.* iii. 1. 122: "being press'd to the war;" 1 *Hen. VI.* iv. 2. 16, 22, 40, etc.

59. *Shrewd.* "Sharp" (Wright), or, perhaps better, "evil, wicked" (the original meaning of the word), as Schmidt explains it.

64. *Near.* The old form of *nearer.* Cf. v. 1. 88 below.

70. *Twelve thousand.* Holinshed makes it forty thousand.

76. *But now.* A moment ago.

79. *Look pale and dead?* Cf. 2 *Hen. IV.* i. 1. 71 : "so dull, so dead in look, so woe-begone."

84. *Sluggard.* The folio reading; the quartos (and the Cambridge ed.) have "coward."

85. *Forty.* As in folio; the quartos have "twenty," followed, of course, by the Cambridge ed.

91. *Enter Scroop.* Sir Stephen Scroop, or Scrope, of Masham, elder brother to William, Earl of Wiltshire, was distinguished for his loyalty to Richard.

92. *Deliver.* Cf. iii. 3. 34 and iv. 1. 9 below; also *Temp.* ii. 1. 45 : "as he most learnedly delivered."

94. *The worst*, etc. The worst thou canst unfold is worldly loss. See on 37, 38 above.

109. *His.* Its. See on ii. 1. 119.

110. *Fearful.* Full of fear. Cf. iii. 3. 73 below and *V. and A.* 677 : "these fearful creatures;" that is, "the timorous flying hare" (called "the fearful, flying hare" in 3 *Hen. VI.* ii. 5. 130), the fox, and the roe. See also *Judges*, vii. 3, *Matthew*, viii. 26, etc.

112. *White-beards.* Used by S. only here. The folio has "White Beares." *Thin and hairless* means, of course, with thin hair or none.

114. *Clap their female joints.* Hastily thrust their weak, womanish limbs. Cf. *Temp.* v. 1. 231 : "Clapped under hatches;" 1 *Hen. IV.* ii. 4. 25 : "a pennyworth of sugar clapped into my hand," etc.

115. *In.* Into. Cf. ii. 3. 159 above.

116. *Beadsmen.* Old pensioners, bound to pray for those by whose alms they were supported. Cf. *T. G. of V.* i. 1. 18 : "I will be thy beadsman, Valentine." See also *Hen. V.* iv. 1. 315.

117. *Double-fatal.* Doubly fatal, because the leaves of the yew are poison, and the wood is employed for making bows, or instruments of death. *Yew* is spelled "ewe" and "eugh" in the early eds. Cf. Spenser, *F. Q.* i. 1, 9 : "The Eugh, obedient to the benders will."

118. *Manage.* Handle, wield. Cf. *R. and J.* i. 1. 76 : —

" Put up thy sword,
Or manage it to part these men with me."

Bills were "a kind of pike or halbert, formerly carried by the English infantry, and afterwards the usual weapon of watchmen" (Nares). Cf. *Much Ado,* iii. 3. 44, *R. and J.* i. 1. 80, etc.

Lines 112–120 are thus pointed in the folio : —

" White Beares haue arm'd their thin and hairelesse Scalps
Against thy Maiestie, and Boyes with Womens Voyces,
Striue to speake bigge, and clap their female ioints
In stiffe vnwieldie Armes : against thy Crowne
Thy very Beads-men learne to bend their Bowes
Of double fatall Eugh : against thy State
Yea Distaffe-Women manage rustie Bills :
Against thy Seat both young and old rebell,
And all goes worse then I haue power to tell."

121. *Too well,* etc. Cf. *Macb.* iv. 3. 174 : —

" O, relation
Too nice, and yet too true ! "

122. *Where is Bagot?* See ii. 2. 140, and cf. ii. 3, 164. S. apparently forgets what he has written.

125. *Peaceful.* Undisturbed, unresisted.

128. *Peace.* Cf. the play on the word in *Macb.* iv. 3. 178, 179.

131. *Heart-blood.* Cf. i. 1. 172 and iv. 1. 28. In *T. and C.* iii. 1. 34 (" the heart-blood of beauty " = the soul of beauty) it is used figuratively.

132. *Three Judases.* Four names are mentioned in 122, 123. According to Holinshed, Bagot escaped to Chester, and thence to Ireland. Theobald therefore proposed to read " he got " for " Bagot " in 122 ; but see note there.

135. *His property.* Its proper nature. See on 109 above.

140. *Grav'd.* Buried. Cf. *T. of A.* iv. 3. 166 : " and ditches grave you all ! "

141. *Is.* Cf. ii. 2. 128, iii. 3. 168, etc.

143. *Power.* See on ii. 2. 46.

153. *Model.* Johnson says : "He uses *model* for *mould;* that earth, which, closing upon the body, takes its form." Malone explains it in a similar way. According to Douce, the word here "seems to mean a measure, portion, or quantity."

"THERE THE ANTIC SITS"

154. *Paste and cover.* "A metaphor, not of the most sublime kind, taken from a *pie*" (Johnson).

158. *The ghosts they have depos'd.* The ghosts of those whom they have deposed. The Elizabethan writers objected to scarcely any ellipsis, if the deficiency could be easily supplied from the context.

161. *Rounds.* Surrounds, encircles. Cf. *M. N. D.* iv. 1. 56: —

> "For she his hairy temples then had rounded
> With coronet of fresh and fragrant flowers."

Douce suggests that this passage was suggested by one of the illustrations in the *Imagines Mortis*, improperly attributed to Holbein. The picture represents a king on his throne, with courtiers about him, while a grinning skeleton stands behind in the act of removing the crown from his head. Death is not *sitting in* the crown, as S. expresses it, and as the commentators also state it, though any one who looks carefully at the fac-simile of the picture (on page 217) will see how the mistake originated. The skeleton, being directly *behind* the king, appears at first glance to be rising from the crown. Some of the editors say that he is sitting in the crown *and* taking it off — a mechanical impossibility, though I will not assert that a ghost would find it such.

162. *Antic.* Buffoon. Cf. *Hen. VI.* iv. 7. 18: "Thou antic death, which laugh'st us here to scorn."

163. *Scoffing his state.* That is, *at* his state. S. uses the verb only here and in 1 *Hen. VI.* iii. 2. 45: "Scoff on, vile fiend" (probably not his).

164. *A breath.* A brief time. Cf. *K. John*, iii. 4. 134: "One minute, nay, one quiet breath of rest." See also *Hen. V.* ii. 4. 145.

For the metaphor in *a little scene*, cf. *Macb.* v. 24 ("Life 's but a walking shadow, a poor player," etc.).

166. *Self and vain conceit.* Vain self-conceit, or estimate of self. See on ii. 2. 33.

168. *Humour'd.* Abbott (*Grammar*, 378) explains the construction thus: —

> "And, (man having been) humour'd thus,
> (Death) comes at the last."

It is doubtful, as Schmidt suggests, whether *humour'd* is to be construed thus, or as = "in this humour," referring to Death.

173. *Tradition.* "Traditional practices; that is, established or customary homage" (Johnson).

174. *Mistook.* S. also uses *mistaken* and *mista'en* for the participle.

175. *With bread.* Cf. 1 *Hen IV.* iii. 1. 162: "I had rather live With cheese and garlic."

176. *Subjected.* Made a subject; antithetical to *king* in next line.

178. *Ne'er wail*, etc. The folio reading. The quartos have "ne'er sit and wail their woes."

179. *Presently.* Immediately; as often.

182. *And so your follies*, etc. Omitted in the folio.

183. *To fight.* To fighting; to you if you fight.

184. *And fight and die*, etc. "That is, to die fighting is to return the evil that we suffer, to destroy the destroyers" (Johnson).

185. *Where.* Whereas. Cf. *Cor.* i. 1. 102, i. 10. 13, *Lear*, i. 2. 89, etc. *Fearing dying* = yielding to death through fear.

186. *Of.* About, concerning; as often.

190. *This ague-fit*, etc. A clear case of mixed metaphor. Cf. ii. 3. 165 above and iii. 3. 96 fol. below.

198. *By small and small.* "Little by little," as we say now. For the use of *small*, cf. *L. L. L.* i. 1. 86: "Small have continual plodders ever won," etc.

203. *Upon his faction.* Upon his side. This is the folio reading; the quartos have "his party," which means the same.

204. *Beshrew.* A mild form of imprecation. Cf. *Sonn.* 133. 1: "Beshrew that heart that makes my heart to groan;" *M. of V.* iii. 2. 14: "Beshrew your eyes," etc. See on *shrewd*, 59 above. For *which* = *who*, cf. i. 1. 172, etc. *Forth of* = out of, away from.

209. *Flint Castle.* In North Wales, about twelve miles from Chester. It is still standing, though in a very ruinous condition. According to Leland, it was built by Edward I. In the civil wars of Charles I. it was garrisoned by the royal party, but was besieged and taken by the parliamentary forces in 1643.

211. *That power*, etc. Discharge the soldiers that I have.

212. *To ear.* To plough, or till. Cf. *V. and A.* dedication, 5: "never after ear so barren a land;" *A. W.* i. 3. 47: "He that ears my land spares my team;" *A. and C.* i. 4. 49: —

> "Make the sea serve them which they ear and wound
> With keels of every kind."

See also *Deuteronomy*, xxi. 4, *Isaiah*, xxx. 24, etc.

That hath, etc. That promises to be productive. The meaning seems to be: Let them go to till the land, from which they may expect a better return than from serving a king whose cause is hopeless.

Scene III. — The following is Holinshed's account of the events in this scene: —

"King Richard being thus come unto the Castle of Flint, and the Duke of Hereford being still advertised from hour to hour by posts how the Earl of Northumberland sped, the morrow following he came thither, and mustered his army before the King's presence, which undoubtedly made a passing fair show, being very well ordered by the Lord Henry Percy, that was appointed general, or rather, as we may call him, master of the camp, under the Duke, of the whole army.

"There were come already to the castle, before the approaching of the main army, the Archbishop of Canterbury, the Duke of Aumerle, the Earl of Worcester, and divers others. The Archbishop entered first, and then followed the others, coming into the first ward.

"The King, that was walking aloft on the brays of the walls to behold the coming of the Duke afar off, might see that the Archbishop and the others were come, and, as he took it, to talk with him: whereupon he forthwith came down unto them, and beholding that they did their due reverence to him on their knees, he took them up, and drawing the Archbishop aside from the residue,

talked with him a good while, and, as it was reported, the Archbishop willed him to be of good comfort, for he should be assured not to have any hurt as touching his person; but he prophesied not as a prelate, but as a Pilate, as by the sequel it well appeared.

"After that the Archbishop had now here at Flint communed with the King, he departed, and taking his horse again, rode back to meet the Duke, who began at that present to approach the castle, and compassed it round about, even down to the sea, with his people arranged in good and seemly order at the foot of the mountains; and then the Earl of Northumberland, passing forth of the castle to the Duke, talked with him awhile in the sight of the King, being again got up to the walls to take a better view of the army, being now advanced within two bow-shots of the castle, to the small rejoicing, ye may be sure, of the sorrowful King.

"The Earl of Northumberland, returning to the castle, appointed to the King to be set to dinner (for he was fasting till then), and after he had dined the Duke came down to the castle himself, and entered the same all armed, his bassinet only excepted, and being within the first gate, he stayed there till the King came forth of the inner part of the castle unto him.

"The King, accompanied with the Bishop of Carlisle, the Earl of Salisbury, and Sir Stephen Scrope, knight, who bare the sword before him, and a few other, came forth into the utter ward, and sat down in a place prepared for him. Forthwith as the Duke got sight of the King, he showed a reverent duty, as became him, in bowing his knee; and coming forward, did so likewise the second and third time, till the King took him by the hand, and lift him up, saying, 'Dear cousin, ye are welcome.' The Duke, humbly thanking him, said, 'My sovereign lord and king, the cause of my coming at this present, is (your honour saved) to have again restitution of my person, my lands, and heritage, through your favourable licence.' The King hereunto answered, 'Dear cousin, I am ready to accomplish your will, so that ye may enjoy all that is yours, without exception.'"

5. *News.* Here singular; as in iii. 4. 100 below. S. uses it also as plural. See on *tidings*, ii. 1. 272 above.

12. *Would you have been*, etc. If you should have been, or if you had been disposed to be, etc.

13. *So brief . . . to shorten.* Such omission of *as* is common in S. Cf. iv. 1. 22 below.

14. *Taking so the head.* Johnson thought this meant "to take undue liberties;" Douce, "to take away the sovereign's chief title." The latter seems the better. There may be a play on *head* = title, heading.

17. *Mistake.* Take wrongly or unjustly. There is a play on the word, which some editors indicate by printing it "mis-take."

26. *Yond.* Equivalent to *yon* or *yonder*, but not a contraction of the latter word, as editors who print it *yond'* appear to consider it.

30. *Belike.* Probably. Common in S., but now obsolete.

32. *Ribs.* Wright compares *K. John*, ii. 1. 384: "The flinty ribs of this contemptuous city."

33. *Parle.* See on i. 1. 192.

34. *His.* Its. See on ii. 1. 119 and iii. 2. 109 above; and for *deliver*, on iii. 2. 92.

41. *Be freely granted.* The subject is the preceding clause, which = my recall from banishment and the restoration of my lands.

46. *Bedrench.* Used by S. only here.

52. *Tatter'd.* So in folio and later quartos; "tottered" in 1st and 2d quartos. This is simply "a variety of spelling." Schmidt defines the word here as "torn, ragged." In *K. John*, v. 5. 7, the folio has "our tott'ring colours;" and in 1 *Hen. IV.* iv. 2. 37, "a hundred and fiftie totter'd Prodigalls."

53. *Perus'd.* Surveyed, examined. Cf. *R. and J.* v. 3. 74: "Let me peruse this face;" and *C. of E.* i. 2. 13: —

> "Till that, I 'll view the manners of this town,
> Peruse the traders, gaze upon the buildings."

Tennyson (*Princess*, ii.) has —

> "At those high words we, conscious of ourselves,
> Perused the matting."

56. *Shock.* Here the 1st quarto furnishes the correct reading. The other early eds. have "smoke," "smoake," or "smoak."

57. *Cheeks of heaven.* Cf. *Temp.* i. 2. 4 : "the welkin's cheek."

60. *Not on him.* That is, not to extinguish him.

61. *King Richard how he looks.* For the redundant pronoun, cf. ii. 2. 80, 88 above and v. 4. 1 below.

62–67. *See, see, . . . occident.* The early eds. give these lines to Bolingbroke ; Warburton and others to York ; Dyce, to Percy. Warburton remarks that they are "absurdly given to Bolingbroke, who is made to condemn his own conduct and disculp the king's." Besides, as White points out, "Bolingbroke, as will be seen by the last twelve lines previous to the appearance of Richard, has marched away with his army from the castle, to which he afterwards returns and asks Northumberland, 'What says the king ?'"

73. *Fearful.* See on iii. 2. 110.

76. *Awful.* Full of awe, as *fearful* = full of fear. Cf. 2 *Hen. IV.* iv. 1. 176 : "We come within our awful banks again." Hence it comes to mean "filled with reverence for all that deserves it, conscientious" (Schmidt), as in *T. G. of V.* iv. 1. 46 : "Thrust from the company of awful men."

81. *Profane.* Commit sacrilege ; not elsewhere used intransitively by S.

83. *Have torn their souls.* Have perjured themselves. The metaphor seems to be taken from the act of tearing a legal document.

89. *That lift.* The antecedent of *that* is implied in *your ;* a kind of construction not uncommon in S.

90. *Threat.* Threaten. Used only in verse and in the present tense (Schmidt). Cf. *V. and A.* 620 : "Of bristly pikes that ever threat his foes ; " *Cymb.* iv. 2. 127 : "To let an arrogant piece of flesh threat us."

93. *To ope The purple testament.* To open and carry into execution the blood-stained will.

96–100. *Ten thousand . . . English blood.* Perhaps the worst mixture of conflicting metaphors and literal language in all Shakespeare. There is also a play on *crown;* as on *crown* in other senses in *M. N. D.* i. 2. 99, *Hen. V.* iv. 1. 243, *Lear* i. 4. 176, etc.

97. *The flower of England's face.* The blooming surface of land; or, perhaps, the fairest part of England. Steevens cites Sidney, *Arcadia:* "the sweet and beautiful flower of her face.

98. *Maid-pale.* White or fair as a maiden. Cf. 1 *Hen. VI.* ii. 4. 47: "this pale and maiden blossom."

102. *Civil and uncivil.* Civil in one sense (as in "civil war"), not civil in another. Or *uncivil* may mean rude, as in *T. G. of V.* v. 4. 17: "uncivil outrages."

105. *Honourable tomb.* That of Edward III. in Westminster Abbey.

109. *Gaunt.* Holinshed states that John of Gaunt was buried in St. Paul's.

114. *Enfranchisement.* Restoration to his rights.

115. *Party.* Part. Cf. *Lear*, ii. 1. 28:—

> "have you nothing said
> Upon his party 'gainst the Duke of Albany?"

116. *Commend.* Give up, deliver over, present. Cf. *Lear*, ii. 4. 28: "I did commend your highness' letters to them;" *Macb.* i. 7. 11: "Commends the ingredients of our poison'd chalice To our own lips."

117. *Barbed.* Armoured; used only of horses. Cf. *Rich. III.* i. 1. 10: "mounting barbed steeds." Not to be confounded with *barb*, a Barbary horse. *Barbed* in this sense is a corruption of *barded* (armed with *bards*, the name of this kind of armour for horses). The error is found as early as 1509, according to the *New Eng. Dict.*, which also quotes an instance in Scott's *Lord of the Isles;* but that is probably a misprint, as Scott uses *barded*

correctly in *Lady of the Lake* (vi. 404) and *Lay of Last Minstrel* (i. 311). In the *Lay*, i. 38, all the eds. have *barbed*, probably a misprint. See Rolfe's eds. of the two poems. The *New Eng. Dict.* does not cite Scott under *barded*. *Barded* is used by Douglas (1501), by Coverdale (1535), and by Holinshed (see p. 169).

121. *Returns*. Returns answer. Cf. *Hen. V.* iii. 3. 46: —

> "The Dauphin, whom of succours we entreated,
> Returns us that his powers are not yet ready."

See also i. 3. 122 above.

126. *Commends*. See on iii. 1. 38.

128. *Poorly*. "Without spirit, dejectedly" (Schmidt). Cf. *Macb.* ii. 2. 71: "Be not lost So poorly in your thoughts."

136. *Words of sooth*. Words of concession, or of flattery. Cf. *Per.* i. 2. 44 (not Shakespeare's): —

> "When Signior Sooth here does proclaim a peace,
> He flatters you, makes war upon your life."

So *soothers* = flatterers in 1 *Hen. IV.* iv. 1. 7: —

> "I cannot flatter; I do defy
> The tongues of soothers."

137. *Lesser*. See on ii. 1. 95.

154. *Obscure*. Accent on first syllable, because immediately preceding the noun; as in *Ham.* iv. 5. 213. For *obscúre*, see *V. and A.* 237: "brakes obscure; and 2 *Hen. VI.* iv. 1. 50: "Obscure and lowly swain."

156. *Common trade*. Common passage. Lord Surrey, in his translation of Virgil's *Æneid*, book ii., translates "pervius usus" by the same expression: —

> "A postern with a blind wicket there was,
> A common trade, to pass through Priam's house."

Cf. Spenser, *F. Q.* ii. 6. 39: —

> "As Shepheardes curre, that in darke eveninges shade
> Hath tracted forth some salvage beastes trade."

162. *Lodge.* Throw down, lay. The word is still used by farmers in this sense. Cf. *Macb.* iv. 1. 55: "Though bladed corn be lodg'd."

164. *Wantons.* Triflers.

167. *Fretted.* Worn. Cf. *Lear*, i. 4. 307: "With cadent tears fret channels in her cheeks."

168. *There lies*, etc. See on iii. 2. 141.

169. *Digg'd.* On the omission of the relative, cf. i. 1. 50, ii. 2. 127, etc. The sentence forms the epitaph that Richard proposes for the graves.

175. *Ay.* Always spelled "I" in the early eds. There is a play upon *You* and *ay*, not upon *leg* and *ay* (eye), as some commentators make it. In *R. and J.* (iii. 2. 45), however, there is a play on *ay* and *eye*. See also iv. 1. 200 below.

176. *Base court.* The outer court of the castle, which was usually on a lower level than the inner court; the French *basse cour*.

178. *Glistering. Glisten* is not used by S., nor by Milton. For other allusions to the myth of *Phaethon*, see *T. G. of V.* iii. 1. 153, 3 *Hen. VI.* i. 4. 33, ii. 6. 12, and *R. and J.* iii. 2. 3.

179. *Wanting the manage of.* Unable to control. *Manage* is especially used of horses. Cf. 1 *Hen. IV.* ii. 3. 52, *Hen. VIII.* v. 3. 24, etc.

185. *Fondly.* Foolishly. Cf. iv. 1. 72 below. On *makes*, see on ii. 1. 258. Cf. *V. and A.* 988: "Despair and hope makes thee ridiculous."

191. *Me rather had.* An irregular construction = I had rather.

194. *Thus high.* Here some insert the explanatory stage-direction, "*touching his own head.*"

198. *So far be mine.* That is, may they so far be mine.

202. *Uncle.* Addressed to York.

203. *Want their remedies.* Are without their remedies, do not avail.

203. *Their love.* The love of those who shed them.

204. *I am too young*, etc. Bolingbroke and Richard were both born in 1366, and were now thirty-three years old.

208. *Set on.* Lead forward, set out. Cf. *J. C.* i. 2. 14 and v. 2. 3.

Scene IV. — 4. *Rubs.* In bowling the word denoted any impediment that might divert the ball from its course. Cf. *Hen. V.* ii. 2. 188: "But every rub is smoothed on our way" (see also v. 2. 33); *Cor.* iii. 1. 60: —

> "nor has Coriolanus
> Deserv'd this so dishonour'd rub, laid falsely
> I' the plain way of his merit."

11. *Of sorrow or of joy?* The early eds. read "or of griefe?" The correction is obvious.

14. *Remember.* Remind. Cf. i. 3. 269 above.

15. *Altogether had.* Altogether possessed; wholly occupying my mind.

18. *Complain.* Complain of, bewail. Cf. *R. of L.* 1839: "that late Complain'd her wrongs," etc.

22. *And I could sing*, etc. Pope changed *sing* to *weep.* White explains it thus as it stands: "The queen says that, if weeping would do her any good, she has shed tears enough herself to be able to sing; — the emphasis being, 'And I could *sing*,' etc." The Cambridge ed. paraphrases it as follows: "And I could even sing for joy if my troubles were only such as weeping could alleviate, and then I would not ask you to weep for me."

26. *My wretchedness*, etc. I will stake my wretchedness, great as it is, against a mere trifle.

28. *Against a change.* In anticipation of a change. Cf. *M. N. D.* iii. 2. 99, *Ham.* i. 1. 158, iii. 4. 50, etc.

Woe is forerun with woe. That is, *by* woe; "sadness is the harbinger or precursor of disaster."

29. *Apricocks.* Apricots; the old and more correct spelling. Cf. *M. N. D.* iii. 1. 169: "Feed him with apricocks and dewberries."

32. *Supportance.* Support. Used by S. only here and in *T. N.* iii. 4. 329: "the supportance of his vow."

34. *Too-fast-growing.* See on i. 1. 180.

38. *Noisome.* Noxious. Cf. *Psalms*, xci. 3: "the noisome pestilence."

40. *Pale.* Enclosure. Cf. 1 *Hen. VI.* iv. 2. 45: "How are we park'd and bounded in a pale."

46. *Knots.* Flower-beds laid out in fanciful shapes. Cf. Milton, *P. L.* iv. 242: "In beds and curious knots;" and *L. L. L.* i. 1. 249: "thy curious knotted garden."

51. *In eating him.* While depriving him of nourishment. The allusion is to the farming of the land to the Earl of Wiltshire, who "seemed to hold him up" by supplying him with money, though really on usurious terms.

56. *Dress'd.* Tilled; as in 73 below. Cf. *Genesis*, ii. 15.

57. *At time of year.* At the proper season.

59. *In sap.* The reading of 1st quarto; the other early eds. have "with sap."

60. *It* may refer either to the *bark* or to the *fruit-trees* taken distributively.

63. *Superfluous.* Possibly accented here on the third syllable.

66. *Waste and idle hours.* The folio reading; the quartos have "waste of." For *hath*, see on ii. 1. 258 above.

69. *'T is doubt.* 'T is feared or suspected. The folio has "doubted." We have "'t is doubt" in another sense in i. 4. 20.

72. *Press'd to death.* An allusion to the old custom of putting a person to death by piling weights upon the chest. Cf. *Much Ado.* iii. 1. 76: "Press me to death with wit;" *M. for M.* v. 1. 528: "pressing to death." The punishment was known as *peine forte et dure*, and was inflicted on those who when arraigned refused to plead.

74. *News.* See on iii. 3. 5 above, and cf. 100 below.

75. *Suggested.* Prompted, tempted. See on i. 1. 101. Cf. *Hen. VIII.* i. 1. 164.

76. *Cursed man.* Cf. *Genesis*, iii. 17–19.

78. *Thou little better thing than earth.* For the arrangement, see on iii. 2. 8.

79. *Divine.* Prophesy. Cf. *A. and C.* ii. 6. 124: "If I were bound to divine of this unity, I would not prophesy so."

80. *By this ill-tidings.* For the number, see on ii. 1. 272.

83. *He.* See on ii. 2. 88. *Hold* = grasp.

89. *Odds.* Used by S. both as singular and plural, like *tidings* and *news.* Cf. *M. for M.* iii. 1. 41: "these odds;" *A. and C.* iv. 15. 66: "the odds is gone," etc.

100. *This news.* The folio reading; the quartos have "these news."

101. *Pray God.* The folio substitutes "I would," doubtless on account of King James's statute against the use of God's name on the stage. See on i. 1. 187.

104. *Fall.* Let fall. All the early eds. except 1st quarto have "drop." S. often uses *fall* transitively.

105. *Rue.* "The plant *Ruta graveolens*, called also *herb of grace*, and used on account of its name as a symbol of sorry remembrance" (Schmidt). This is the most probable of the various explanations of *herb of grace.* Cf. *Ham.* iv. 5. 181: "There 's rue for you; and here 's some for me: we may call it herb-grace o' Sundays." See also *W. T.* iv. 4. 74.

106. *Ruth.* Pity. Cf. *Sonn.* 132. 4: "Looking with pretty ruth upon my pain;" Milton, *Lycidas*, 163: "Look homeward, angel, now, and melt with ruth;" Tennyson, *Enid:* "Had ruth again on Enid."

WILLIAM OF COLCHESTER

ACT IV

SCENE I. — Holinshed, after describing Bagot's bill of accusation against Aumerle, continues: —

"There was also contained in the said bill, that Bagot had heard the Duke of Aumerle say that he had liefer than twenty thousand pounds that the Duke of Hereford was dead, not for any fear he had of him, but for the trouble and mischief that he was like to procure within the realm.

"After that the bill had been read and heard, the Duke of Aumerle rose up and said, that as touching the points contained in the bill concerning him, they were utterly false and untrue, which he would prove with his body, in what manner soever it should be thought requisite.

"On the Saturday next ensuing, the Lord Fitzwater herewith rose up and said to the King that when the Duke of Aumerle excuseth himself of the Duke of Gloucester's death, I say (quoth

he) that he was the very cause of his death; and so he appealed him of treason, offering, by throwing down his hood as a gage, to prove it with his body. There were twenty other lords also that threw down their hoods, as pledges to prove the like matter against the Duke of Aumerle.

"The Duke of Aumerle threw down his hood, to try it against the Lord Fitzwater, as against him that lied falsely in that he charged him with by that his appeal. These gages were delivered to the Constable and Marshal of England, and the parties put under arrest.

"The Duke of Surrey stood up also against the Lord Fitzwater, avouching that where he had said that the appellants were cause of the Duke of Gloucester's death it was false; for they were constrained to sue the same appeal, in like manner as the said Lord Fitzwater was compelled to give judgment against the Duke of Gloucester and the Earl of Arundel, so that the suing of the appeal was done by coercion; and if he said contrary he lied, and therewith he threw down his hood.

"The Lord Fitzwater answered hereunto, that he was not present in the Parliament House when judgment was given against him; and all the lords bare witness thereof. Moreover, where it was alleged that the Duke of Aumerle should send two of his servants unto Calais to murder the Duke of Gloucester, the said Duke of Aumerle said that if the Duke of Norfolk affirmed it he lied falsely, and that he would prove with his body, throwing down another hood which he had borrowed. The same was likewise delivered to the Constable and Marshal of England, and the King licensed the Duke of Norfolk to return, that he might arraign his appeal."

The speech of the Bishop of Carlisle, when the Commons demanded judgment to be passed on King Richard, is narrated by Holinshed as follows: —

"Whereupon the Bishop of Carlisle, a man both learned, wise, and stout of stomach, boldly showed forth his opinion concerning that demand, affirming that there was none amongst them worthy or meet to give judgment upon so noble a prince as King Richard

was, whom they had taken for their sovereign and liege lord by the space of twenty-two years and more. 'And I assure you (said he) there is not so rank a traitor, nor so errant a thief, nor yet so cruel a murderer apprehended or detained in prison for his offence, but he shall be brought before the justice to hear his judgment; and ye will proceed to the judgment of an anointed king, hearing neither his answer nor excuse. And I say that the Duke of Lancaster, whom ye call King, hath more trespassed to King Richard and his realm than King Richard hath done either to him or to us; for it is manifest and well known that the Duke was banished the realm by King Richard and his council, and by the judgment of his own father, for the space of ten years, for what cause ye know; and yet, without license of King Richard, he is returned again into the realm, and, that is worse, hath taken upon him the name, title, and pre-eminence of King. And therefore I say that you have done manifest wrong to proceed in anything against King Richard, without calling him openly to his answer and defence.' As soon as the Bishop had ended this tale, he was attached by the Earl Marshall, and committed to ward in the Abbey of St. Albans."

Westminster Hall, where this scene is laid, was built by William Rufus, but was repaired by Richard II., who raised the walls, altered the windows, and added the carved timber roof, which is to this day a marvel of construction. Here in the olden time were held the royal revels at Christmas, and here for centuries the great state trials took place, from that of Sir William Wallace to that of Warren Hastings. Here Cromwell was inaugurated Protector, and Charles I. was condemned to die. No room in England has been the scene of so many events involving the destinies of the nation.

Richard finished the work of construction in 1399, and the first meeting of Parliament in the new building was for the purpose of deposing him.

The *Duke of Surrey*, who enters here, was Thomas Holland, third Earl of Kent, created Duke of Surrey in September, 1397, and was the only one who ever bore that title. He was executed

in 1400 (v. 6. 8). *Fitzwater*, or Fitzwalter, was Walter, fifth baron of the name. He died in 1407. The *Abbot of Westminster* was probably Richard Harounden, or Harwerden (Marshall).

4. *Wrought it with the king.* Who persuaded the king to do it.

5. *Timeless.* Untimely. Cf. *Rich. III.* i. 2. 117: "the timeless deaths Of these Plantagenets;" *T. G. of V.* iii. 1. 21: "your timeless grave," etc.

10. *Dead time.* Dark and dreary time; or, as Schmidt explains it, "bringing death, deadly." In *T. A.* ii. 3. 99 "dead time" means a time "still as death." Cf. *Rich. III.* v. 3. 180, *Ham.* i. 1. 65, i. 2. 198. *Dead* = deadly in *M. N. D.* iii. 2. 57, *W. T.* iv. 4. 445, *K. John*, v. 7. 65, etc.

11. *Is not my arm of length?* Is not my arm long? Wright cites Ovid, *Epist.* xvi. 166: "An nescis longas regibus esse manus?" (Don't you know that kings have long arms?)

12. *Restful.* Quiet, peaceful. Cf. *Sonn.* 66. 1: "Tir'd with all these, for restful death I cry." Some explain it here as = "stationary," making the passage mean, Can I reach so far without moving from the English court?

17. *Than Bolingbroke's return.* Than to have him return. *England* is metrically a trisyllable here. See on *redoubled*, i. 3. 80 above.

21. *My fair stars.* The dignity assigned me by the propitious stars at my birth. Cf. *Rich. III.* iii. 7. 172: "The right and fortune of his happy stars."

22. *On equal terms.* For the omission of *as*, cf. iii. 3. 13 above.

24. *With the attainder*, etc. He means to say that unless he vindicated his honour by wager of battle, he would be as much disgraced as if convicted of felony or treason.

25. *The manual seal of death.* His death warrant; an allusion to the sign-manual of a sovereign.

28. *Heart-blood.* Cf. i. 1. 172. The emphatic adverbial use of *all* is common in S. Cf. ii. 2. 125 above.

29. *To stain the temper*, etc. Cf. 1 *Hen. IV.* v. 2. 94: "A sword whose temper I intend to stain," etc.

33. *If that.* See on i. 1. 129 above. *Stand on sympathies* (or *sympathy*) = insist on equality of rank (in your antagonist). Cf. *Hen. V.* v. 2. 94: "When articles too nicely urg'd be stood upon;" *Oth.* ii. 1. 232: "sympathy in years," etc.

38. *If thou deni'st it*, etc. The pointing of the folio. The quartos put the comma after *it*, making *twenty times* modify *liest.*

40. The *rapier* was a long pointed sword, of Spanish origin. Its introduction here is an anachronism, as it was not known in England in the time of Richard. Cf. *T. A.* ii. 1. 54 and iv. 2. 85.

49. *And if.* The Cambridge ed. adopts Capell's "An if."

52–59. *I task . . . such as you.* These lines were omitted in the folio; perhaps, as White suggests, "because they were considered superfluous, and because the expression, *I task the earth*, in the quarto of 1597, or *I take the earth*, in that of 1598 and its successors, was found inexplicable." *I task the earth*, may mean "I challenge the whole world." Wright explains it, "I lay on the earth the task of bearing the like gage."

53. *With full as many lies.* By giving you the lie as many times.

55. *Sun to sun.* Capell's emendation of the "sinne to sinne" of the quartos. Cf. *Cymb.* iii. 2. 70: "One score 'twixt sun and sun."

56. *Engage it.* Throw down your gage in return. Cf. 71 below.

57. *Who sets me else?* "Who else sets a match with me?" (or challenges me). The expression was used in playing dice. Cf. 1 *Hen. IV.* iv. 1. 46: —

> "Were it good
> To set the exact wealth of all our states
> All at one cast?"

Rich. III. v. 4. 9: —

> "Slave, I have set my life upon a cast,
> And I will stand the hazard of the die."

Lear, i. 4. 136: "Set less than thou throwest," etc.

58. *I have a thousand spirits*, etc. Cf. *Rich. III.* v. 3. 347: "A thousand hearts are great within my bosom."

62. *My lord.* These words are not in the quartos. They seem to have been added in the folio "as a proper mark of respect from Fitzwater to a prince of the blood royal, and one much his senior" (White). *In presence* = in the presence-chamber; as in i. 3. 289.

65. *Dishonourable boy.* Spoken in contempt, as Fitzwater was now thirty-one years old.

67. *Vengeance and revenge.* The tautology expresses intensity. Marshall refers to similar instances in the liturgy of the Church of England.

72. *Fondly.* Foolishly. See on iii. 3. 185.

74. *In a wilderness.* "Where no help can be had by me against him" (Johnson). Cf. *Macb.* iii. 4. 104: "And dare me to the desert with thy sword." Boswell cites Beaumont and Fletcher, *Love's Progress*:—

> "Maintain thy treason with thy sword? with what
> Contempt I hear it! In a wilderness
> I durst encounter it."

See also on i. 1. 65 above.

76. *My bond of faith.* He here throws down another gage, unless the reference is to that in 34 above.

77. *To tie thee.* To bind thee, obligate thee. Cf. i. 1. 63.

78. *This new world.* The new era under Bolingbroke.

84. *Here do I throw down this.* According to Holinshed, he threw down a *hood* that he had borrowed. See p. 231 above.

85. *Repeal'd.* Recalled from exile. Cf. ii. 2. 49.

89. *Signories.* Cf. iii. 1. 22.

94. *Streaming.* For the transitive use, cf. *J. C.* iii. 1. 201: "Weeping as fast as they stream forth thy blood."

96. *Toil'd.* Wearied. For the transitive use, cf. *M. N. D.* v. 1. 74 and *Ham.* i. 1. 72. On the reflexive *retir'd himself*, cf. *Cor.* i. 3. 30.

97. *At Venice.* There Norfolk is said to have died of grief in 1400.

104. *Good old Abraham.* Cf. *Luke*, xvi. 22, and *Rich. III.* iv. 3. 38: "The sons of Edward sleep in Abraham's bosom." For *lords appellants*, cf. *letters-patents* in ii. 1. 202.

112. *Of that name the fourth!* So in folio. The quartos have "Henry fourth of that name," making *Henry* a trisyllable; as in 3 *Hen. VI.* i. 1. 81, 107, 139, i. 2. 10, iii. 1. 95, *Rich. III.* ii. 3. 16, etc.

114–149. *Marry, God forbid!* etc. Carlisle's speech, according to Holinshed, was delivered after Richard had abdicated and Henry had been proclaimed king.

115. *Worst in this royal presence*, etc. "That is, I may be the meanest and most unfit to speak" (Schmidt). Wright makes *worst* an adverb: "Though I may speak the worst, or with the least right to speak," etc.

116. *Yet best beseeming*, etc. That is, it befits me best, as a spiritual peer, to speak the truth.

119. *Noblesse.* The reading of the 1st quarto; the other early eds. have "noblenesse." Cf. the Fr. *noblesse oblige.*

120. *Learn.* Teach; as often in the time of S. Cf. *Temp.* i. 2. 365: —

> "The red plague rid you
> learning me your language!"

It is used reflexively in *R. and J.* iv. 2. 17: "I have learned me to repent the sin." This use of *learn* is found in early English, and instances of it occur in recent writers; as in Coleridge, *Letters* (1801): "They learn us to associate a keen and deep feeling with all the good old phrases;" Disraeli, *Coningsby:* "Learn to know the House; learn the House to know you;" Stevenson, *Catriona:* "My father learned it to me," etc.

123. *Judg'd.* Condemned; as in 128. Cf. 2 *Hen. VI.* ii. 3. 15: "the law, thou seest, hath judg'd thee." *But* = unless; as often.

124. *Apparent.* Manifest. Cf. *J. C.* ii. 1. 198: "these apparent prodigies," etc.

128. *Subject.* An adjective here; as in *K. John*, iv. 2. 171: "subject enemies," etc.

129. For *forbid* the quartos have "forfend," which S. uses in several other places. Cf. *Oth.* v. 2. 32, 186, etc.

130. *Climate.* Region. Cf. *J. C.* i. 3. 32: —

> "For I believe they are portentous things
> Unto the climate that they point upon."

Cf. Bacon, *Adv. of L.* i. 6. 10: "the southern stars were in that climate unseen." The word is a verb in *W. T.* v. 1. 70: "whilst you Do climate here."

131. *Obscene.* Foul, abominable. Cf. *L. L. L.* i. 1. 244: "that obscene and most preposterous event."

141. *Kin and kind.* *Kin* refers to blood-relationship; *kind* to our common human nature. Cf. *Ham.* i. 2. 65: "A little more than kin, and less than kind."

144. *Golgotha.* See *Matthew*, xxvii. 33.

145. *Rear.* The folio reading; the quartos have "raise." There is an allusion to *Matthew*, xii. 25.

146. *Woefullest division.* A prophecy of the Wars of the Roses.

148. *Prevent, resist it.* The early eds. have "Prevent it," which some retain.

149. *Lest children's children.* The early eds. have "Lest child, child's children." Pope made the change, and has been followed by most of the editors.

151. *Of capital treason.* Cf. i. 1. 27 above.

155. *Fetch hither Richard*, etc. The "new additions" (see Introduction, p. 10) begin here, and continue to line 317 inclusive.

157. *His conduct.* His escort. Cf. *R. and J.* v. 3. 116: "Come, bitter conduct, come, unsavoury guide!"

160. *Beholding.* Equivalent to "beholden," which S. never

uses. *Beholding* he has some twenty times. Cf. *M. of V.* i. 3. 106: "Well, Shylock, shall we be beholding to you?" etc.

161. *And little look'd for.* And looked for little. Some understand it to mean, and *this* (the fact that we are little beholding to your love) *was* little looked for.

163. *Shook.* The usual form in S. for both past tense and participle; but he also uses *shaked* for both, and the participle is sometimes *shaken*, as in *Sonn.* 120. 5: "by my unkindness shaken," etc.

168. *Favours.* Faces. Cf. *J. C.* i. 2. 91: "your outward favour," etc.

169. *Sometime.* Once, formerly. Cf. *Cor.* v. 1. 2: "sometime his general," etc. See on i. 2. 54.

170. *Judas.* Cf. *Matthew*, xxvi. 49.

178. *Tired* is a dissyllable.

181. *Seize the crown.* Some editors consider this a stage-direction (*seizes the crown*), which has accidentally got into the text. The old texts in 180–182 have been variously altered by the editors, but the changes are not worth recording here.

184. *Owes.* Owns, has. Cf. *Temp.* i. 2. 454: "thou dost here usurp The name thou owest not." It is also used in the modern sense, as in i. 3. 180 above. Both meanings occur in *K. John*, ii. 1. 248: —

> "Be pleased then
> To pay that duty which you truly owe
> To him that owes it."

194, 195. *Your cares*, etc. There is a play on the two senses of *care*, anxiety and sorrow: My sorrow is in having to give up the anxieties of a king, a burden which you have to assume.

198. *Tend.* Attend. Cf. *Temp.* i. 2. 47: "women that tended me." Sometimes it is = be attentive, as in *Temp.* i. 1. 8: "tend to the master's whistle." It is also used with *on* or *upon*, as in *Macb.* i. v. 42: "Come you spirits, That tend on mortal thoughts;" *Lear*, ii. 1. 97: "the riotous knights, That tend upon my father."

200. *Ay* is printed "I" in the old editions; hence the play on the word. Cf. iii. 3. 175.

201. *No no.* "Since I must be nothing, *no I* is *no no*." The second *no* is a noun.

204. *Unwieldy.* The 1st Cambridge ed. prints "unwieldly" (which Abbott thinks may be = *unwield(i)ly*, though the metre certainly does not require it) and does not mention the folio reading "vnwieldie."

206. *Balm.* See on iii. 2. 55.

209. *Duteous oaths.* The folio reading. The 3d and 4th quartos have "duties rites," the Cambridge ed. "duty's rites." Perhaps "duty's rites" (the ceremonious observances which subjects are bound to render to their sovereign) is to be preferred to "duteous oaths," as the latter are mentioned in 213.

211. *Revenue.* Accented on second syllable, as in *Temp.* i. 2. 98: "Not only with what my revenue yielded." In i. 4. 46 and ii. 1. 161, 226, the accent is on the first syllable. See also p. 145 above.

214. *That swear.* That is, of those that swear; or, perhaps, that are sworn. The folio has "are made" instead of *that swear.*

216. *And thou.* S. often confounds *thou* and *thee;* and so with the inflections of other pronouns.

220. *Sunshine days!* Cf. 3 *Hen. VI.* ii. 1. 187: "a sunshine day;" Milton, *L'Allegro*, 98: "On a sunshine holiday."

224. *State and profit.* "Constitution and prosperity" (Hunter); "settled order and material progress" (Wright).

228. *Weav'd up.* S. uses both *weaved* and *woven* as the participle. See on 163 above.

229. *Record.* S. accents the noun on either syllable, as suits the measure. Cf. i. 1. 30.

231. *Read a lecture of them.* Read them aloud. Cf. *A. Y. L.* iii. 2. 365: "I have heard him read many lectures against it."

If thou wouldst. We should say "If thou *shouldst*," and in the next line "There *wouldst* thou." *Should* and *would* in conditional sentences are often used irregularly in S.

236. *Look upon me.* So in folio. The quartos omit *me.* Cf. 3 *Hen. VI.* ii. 3. 27: —

> "Why stand we like soft-hearted women here
> And look upon, as if," etc.

and *Ham.* i. 2. 179: "Indeed, my lord, it follow'd hard upon."

237. *Whilst that.* See on i. 1. 129.

238. *With Pilate.* See *Matthew*, xxvii. 24, 26.

240. *Sour.* Used metaphorically very much as *bitter* is. Cf. *L. L. L.* i. 1. 315: "the sour cup of prosperity" (Costard's speech); *Sonn.* 57. 7: "Nor think the *bitterness* of absence *sour*," etc. So we find "sour woe," "sour adversity," "sour affliction," "sour misfortune," and in the present play (iv. 1. 240) "sour cross" and (v. 6. 20) "sour melancholy."

245. *Sort.* Company. Cf. *M. N. D.* iii. 2. 13: "The shallowest thickskin of that barren sort;" 2 *Hen. VI.* ii. 1. 167: "a sort of naughty persons;" *Id.* iii. 2. 277: "Sent from a sort of tinkers to the king."

249. *Pompous.* Used in its original sense of stately, magnificent. Cf. *A. Y. L.* v. 4. 188: "the pompous court," etc.

253. *Haught.* Haughty. Cf. *Rich. III.* ii. 3. 28: "the queen's sons and brothers haught and proud."

255. *That name was.* That name *which* was; a common ellipsis. See on i. 1. 50, etc.

256. *But 't is usurped.* "How Richard's name could be usurped is not clear; perhaps he meant that in surrendering his crown he had given up everything that belonged to him by right of birth, both name and position."

263. *Word.* The quartos have "name." Cf. i. 3. 231.

266. *His.* Its. Cf. i. 1. 194, ii. 1. 119, etc.

268. *While.* Until. See on i. 3. 122.

269. *Torments.* Rowe substituted "torment'st," which the modern eds. generally adopt; but this contraction of the second person of verbs ending in *-t* occurs often in the early eds.

274. *Writ.* See on *shook*, 163 above. Cf. ii. 1. 14. In *Lear*, i. 2. 93, we have *wrote* for *written.*

280. *Beguile.* Deceive. Cf. *Ham.* i. 3. 131: "the better to beguile;" *Sonn.* 3. 4: "Thou dost beguile the world," etc.

282. *Did keep ten thousand men.* Malone says: "Shakespeare is here not quite accurate. Our chronicles only say: 'To his household came every day to meat ten thousand men.'" Cf. i. 4. 43.

291. *The shadow of your sorrow*, etc. The act by which you express your sorrow has destroyed the reflected image of your face.

307. *To.* For; as often. Cf. *Temp.* ii. 1. 75 and iii. 2. 54. See also *Matthew*, iii. 9, *Luke*, iii. 8, etc.

314. *Sights.* The plural is used because more than one person is referred to. Cf. *W. T.* ii. 1. 139: "Hold your peaces;" *Macb.* iii. 1. 21: "whose loves;" *T. G. of V.* i. 3. 48: —

> "O that our fathers would applaud our loves,
> To seal our happiness with their consents."

See also *Rich. III.* iv. 1. 25, *T. of A.* i. 1. 255, *Hen. VIII.* iii. 1. 68, and v. 2. 38 below.

316. *Convey.* Often = steal. Cf. *M. W.* i. 3. 32, where after Nym has used the word *steal*, Pistol says, "*Convey* the wise it call." See also *Cymb.* i. 1. 63 and 3 *Hen. VI.* iv. 6. 81.

318. *On Wednesday*, etc. The first two quartos read —

> "Let it be so: and lo! on Wednesday next
> We solemnly proclaim our coronation;
> Lords, be ready all."

The change in the text was rendered necessary by the new addition of the "Parliament scene." According to Holinshed, Henry was crowned on Monday, October 13, 1399.

327. *Take the sacrament.* Take an oath. Cf. v. 2. 97 below.

333. *A plot shall show.* That is, *which* shall show. Cf. 255 above.

RICHARD II

ACT V

SCENE I. — This scene is of Shakespeare's own invention. After his abdication in the tower Richard was conveyed directly to Pomfret. He and the queen never met after his return from Ireland.

2. *Julius Cæsar's ill-erected tower.* That is, erected under evil auspices, or for evil purposes. Cf. *Rich. III.* iii. 1. 68 fol. Tradition ascribed the first building of the Tower to Cæsar. Hence Gray in *The Bard* apostrophizes it thus: "Ye towers of Julius! London's lasting shame!"

11. *Thou, the model,* etc. "Thou *picture* of greatness" (Johnson). "Thou ruined majesty that *resemblest* the desolated waste where Troy once stood" (Malone).

12. *Thou map of honour.* "The mere outline, which is all that is left" (Wright). The expression is used in a somewhat different sense in 2 *Hen. VI.* iii. 1. 203: "In thy face I see The map of honour;" that is, the outward image of the honour within.

13. *Inn.* A house of entertainment of the better sort, as opposed to *alehouse* in line 15. Cf. Beaumont and Fletcher, *Lover's Progress*, v. 3: —

> "She 's a book
> To be with care perus'd; and 't is my wonder
> If such misshapen guests as lust and murder
> At any price should ever find a lodging
> In such a beauteous inn."

White quotes *Optick Glasse of Humours* (1607): —

> "His comely body is a beauteous Inne
> Built fairely to the owner's princely minde,
> Where wandring virtues lodge, oft lodg'd with sin;
> Such pilgrims kindest entertainement finde.
> An Inne said I? O no, that name 's unfit,
> Sith they stay not a night, but dwell in it."

14. *Hard-favour'd.* Ill-looking, ugly. Cf. *V. and A.* 133: "Were I hard-favour'd, foul, or wrinkled-old;" *T. G. of V.* ii. 1. 53: —

> "*Speed.* Is she not hard-favoured, sir?
> *Valentine.* Not so fair, boy, as well-favoured."

Cf. *favour* in iv. 1. 168.

20. *Sworn brother.* Adventurers in travel or war sometimes bound themselves to share each other's fortunes; they were then *fratres jurati*, sworn brothers. Cf. *W. T.* v. 4. 607: "Ha, ha! what a fool Honesty is! and Trust, his sworn brother, a very simple gentleman!" *A. Y. L.* v. 4. 107: "and they shook hands, and swore brothers!" *Cor.* iii. 2. 102: "I will, sir, flatter my sworn brother, the people."

23. *Cloister thee.* Shut thyself up. Cf. *R. of L.* 1085: "And therefore still in night would cloister'd be;" the only other instance of the verb in S. *Religious house* = a convent.

25. *Stricken.* Cf. *J. C.* ii. 1. 192: "The clock hath stricken three." S. also uses *struck*, *strucken*, *strook*, *strooken* (or *stroken*) as the participle.

31. *To be o'erpower'd.* At being overpowered.

37. *Sometime.* See on iv. 1. 169.

42. *Long ago betid.* That happened long ago. Cf. *Temp.* i. 2. 31: —

> "No, not so much perdition as a hair
> Betid to any creature in the vessel."

43. *To quit their griefs.* To requite their mournful tales. Cf. Spenser, *F. Q.* i. 8, 26: "How shall I quite the paynes ye suffer for my sake?" So in *R. and J.* ii. 4. 204: "I'll quit thy pains" ("quite" in early eds.); *T. A.* i. 1. 141: "To quit the bloody wrongs upon her foes." The word was spelled either way.

46. *For why.* Equivalent to "Wherefore? (Because)," or simply *because.* Cf. *T. G. of V.* iii. 1. 99: "For why, the fools are mad if left alone." *Sympathize* is here used transitively; as in *L. L. L.* iii. 1. 52, etc.

47. *Moving.* Moving the feelings of others.

48. *Fire.* A dissyllable. Cf. i. 3. 294.

52. *Pomfret.* That is, Pontefract Castle, at the town of the same name in the West Riding of Yorkshire, about twenty-two miles from York. *Pomfret* is the common pronunciation of the name.

This famous castle, the ruins of which still give some idea of its ancient strength and magnificence, was built about 1080 by Hildebert (or Ilbert) de Lacy, one of the followers of William the Conqueror. In 1310 it came into the possession of Thomas, Earl of Lancaster, who was beheaded near the castle for a revolt against Edward I., several lords implicated with him being hanged at Pontefract the same day. In 1399 it was the prison of Richard II., and here, according to the account that Shakespeare follows, he was murdered by Sir Pierce of Exton. In 1483, Earl Rivers, Richard Lord Grey, and Sir Thomas Vaughan were executed here, without any legal trial, by the order of Richard, Duke of Gloucester, afterwards Richard III. Shakespeare (*Rich. III.* iii. 3. 9) makes Rivers exclaim: —

"O Pomfret, Pomfret! O thou bloody prison,
Fatal and ominous to noble peers!
Within the guilty closure of thy walls
Richard the Second here was hack'd to death;
And, for more slander to thy dismal seat,
We give thee up our guiltless blood to drink."

The castle was four times besieged: in 1536, by Robert Aske, captain general of the Pilgrimage of Grace, to whom it surrendered; and thrice in the time of Charles I. In 1649 it was dismantled by order of Parliament. The chief remnant of the castle now is a portion of the keep, consisting of the ruins of two massive round towers connected by walls. In one of these walls, which is eighteen feet thick, is a wretched dungeon, in which tradition says Richard was confined, but it is more probable that he occupied one of the large apartments of the keep.

53. *Order ta'en.* Arrangements made. The expression occurs often in S. Cf. *Oth.* v. 2. 72: "Honest Iago hath ta'en order for 't;" *Rich. III.* iv. 2. 53: "I will take order for her keeping close," etc.

55. *Thou ladder*, etc. Recalled by the King in 2 *Hen. IV* iii. 1. 70 as then "proved a prophecy."

61. *Helping him.* Thou having helped him.

62. *Which.* Who; as in i. 1. 173, etc.

66. *Converts.* Is converted, changes. Cf. *Macb.* iv. 3. 229: "Let grief Convert to anger," etc. See also v. 3. 64 below.

68. *Worthy.* Well-merited. Cf. *Rich. III.* i. 2. 87: "For doing worthy vengeance on thyself."

69. *And there an end.* A common phrase in S. Cf. *Macb.* iii. 4. 80, *T. G. of V.* i. 3. 65, *Hen. V.* ii. 1. 2, etc.

70. *You must part.* That is, depart. Cf. *M. of V.* ii. 7. 77: "Thus losers part;" *T. of A.* iv. 2. 21: "We must all part Into this sea of air." See also Gray, *Elegy*, 1: "The knell of parting day;" Goldsmith, *D. V.* 171: "parting life," etc.

75. *For with a kiss 't was made.* Steevens says: "A *kiss* appears

to have been an established circumstance in our ancient nuptial ceremony. So in Marston's *Insatiate Countess* (1613) the Duke, on parting with his wife, says to her: 'The kiss thou gavest me in the church, here take.'"

77. *Pines.* Makes waste, or "afflicts" (Schmidt). It is = starve in *V. and A.* 602: —

> "Even as poor birds, deceiv'd with painted grapes,
> Do surfeit by the eye and pine the maw."

78. *Wife.* The folio has "Queene."

80. *Hallowmas.* In the time of S., All Saints' Day, the 1st of November, was ten days nearer the winter solstice than it is now. The calendar was corrected by Gregory XIII. in 1582, but the reform was not adopted in England until 1752.

Short'st of day. Cf. *Macb.* iii. 1. 117: "My near'st of life;" and see p. 145 above.

84. *That were some love*, etc. The quartos give this line to *Richard.*

88. *Better far off*, etc. The 1st quarto reads, "off than neere be nere the neare;" the folio, "off, then neere, be ne're the neere." The line is variously pointed by the modern editors, but they agree pretty well in regard to the meaning, which appears to be, "Better to be far off than near, and yet never the nearer." The second *near* = nearer; as in iii. 2. 64 above. Malone quotes Churchyard, *Legend of Shore's Wife* (1578): "Your time is lost, and you are never the near." Cf. Jonson, *Tale of a Tub*, epil.: —

> "Wherein the poet's fortune is, I fear,
> Still to be early up, but ne'er the near."

95. *Part.* That is, part us.

96. *Mine.* That is, my heart.

101. *To make woe wanton.* Cf. iii. 3. 164. For *fond*, see on iii. 3. 185. Even when the word means affectionate it carries with it the sense of foolish, doting.

Scene II. — Holinshed's account of the conspiracy in the Abbot's house at Westminster, and its discovery, is as follows: —

"At length, by the advice of the Earl of Huntington, it was devised that they should take upon them a solemn joust, to be enterprised between him and twenty on his part, and the Earl of Salisbury and twenty with him, at Oxford, to the which triumph King Henry should be desired; and when he should be most busily regarding the martial pastime, he suddenly should be slain and destroyed, and so by that means King Richard, which as yet lived, might be restored to liberty, and to his former estate and dignity.'

"This Earl of Rutland, departing before from Westminster to see his father, the Duke of York, as he sat at dinner had his counterpart of the indenture of the confederacy in his bosom. The father, espying it, would needs see what it was; and though the son humbly denied to show it, the father being more earnest to see it, by force took it out of his bosom, and perceiving the contents thereof, in a great rage caused his horses to be saddled out of hand . . . and incontinently mounted on horseback, to ride towards Windsor to the King, to declare to him the malicious intent of his son and his accomplices."

4. *Leave?* Leave off. Cf. *V. and A.* 715: "Where did I leave?"

16. *Painted imagery.* "Our author probably was thinking of the painted cloths that were hung in the streets, in the pageants that were exhibited in his own time; in which the figures sometimes had labels issuing from their mouths, containing sentences of gratulation" (Malone).

23. *As in a theatre,* etc. "The painting of this description is so lively, and the words so moving, that I have scarce read anything comparable to it in any other language" (Dryden). It may be added that the poet was indebted solely to his imagination for the description. Holinshed simply states that Richard was first taken to Westminster, and the next day "was had to the Tower, and

there committed to safe custody." He gives no details, except that "many evil-disposed persons, assembling themselves together in great numbers, intended to have met with him, and to have taken him from such as had the conveying of him, that they might have slain him; but the Mayor and Aldermen gathered to them the worshipful commoners and grave citizens, by whose policy, and not without much ado, the other were revoked from their evil purpose." According to Stow, Richard was taken by water from Westminster to the Tower.

25. *Idly.* Regardlessly, indifferently.

33. *Patience.* A trisyllable here; as often.

38. *Contents.* For the plural, see on iv. 1. 314.

40. *Allow.* Accept, acknowledge. Cf. *Hen. VIII.* ii. 4. 4: "And on all sides the authority allow'd."

43. *Rutland.* That is Earl of Rutland, the title to which he had been degraded. He was not the *son* (46) of the present Duchess, but of York's former wife Isabel.

46. *Who are the violets*, etc. The *spring* is the reign of Bolingbroke; the *violets*, his earliest courtiers. Cf. Milton, *Song on May Morning*, 3:—

> "The flowery May, who from her green lap throws
> The yellow cowslip and the pale primrose."

48. *Nor . . . not.* Such double negatives are common in S. See on i. 3. 185.

49. *Had as lief.* Like *had rather*, used regularly by S. and all the old writers. *Would as lief* and *would rather* are of comparatively recent introduction, like "being built" and sundry other neologisms which many writers of grammars prefer to good old English idioms that cannot be "parsed" so easily. *Lief* is the Anglo-Saxon *leof*, dear. The comparative *liefer* or *lever*, and the superlative *liefest*, are common in the old writers. The latter occurs in 2 *Hen. VI.* iii. 1. 164: "my liefest liege."

52. *Hold those justs*, etc. That is, are they really to be held?

See extract from Holinshed above. *Triumphs* = tournaments. Cf. v. 3. 14 below. See also 1 *Hen. VI.* v. 5. 31: —

> "Or one that at a triumph having vow'd
> To try his strength, forsaketh yet the lists
> By reason of his adversary's odds;"

Milton, *L'Allegro*, 119: —

> "Where throngs of knights and barons bold,
> In weeds of peace, high triumphs hold."

56. *Without.* Outside. The seal was usually attached to a deed or bond by a loop of parchment.

65. *Bond.* The quartos have "band." See on i. 1. 2.

66. *'Gainst.* See on iii. 4. 28.

79. *Appeach.* Impeach, inform against. Cf. *A. W.* i. 3. 197: —

> "Come, come, disclose
> The state of your affection; for your passions
> Have to the full appeach'd;"

that is, informed against you.

81. *I will not peace.* Cf. ii. 3. 86: "Grace me no grace," etc.

85. *Amaz'd.* Confounded, bewildered. Cf. i. 3. 81.

90. *Have we more sons?* There was a younger son, Richard, the "Earl of Cambridge" of *Hen. V.* Besides the Duchess was now a comparatively young woman, and was thrice married after the death of her present husband. She was Joan Holland, daughter of Thomas, second Earl of Kent, and granddaughter of Joan, "the Fair Maid of Kent." Her second husband was the *Willoughby* of this play; her third, the *Lord Scroop* of *Henry V.*; her fourth, Sir Henry Bromflete, Lord de Vescy, whose daughter Margaret married *Young Clifford* of 3 *Hen. VI.*

Like. Likely; as often. Cf. *Temp.* iv. 1. 237: "You are like to lose your hair," etc.

91. *Is not,* etc. Is not my period of child-bearing past?

98. *Interchangeably.* Mutually. Cf. *T. and C.* iii. 2. 62: "Here 's 'In witness whereof the parties interchangeably;'"

and 1 *Hen. IV.* iii. 1. 81: "sealed interchangeably." In i. 1. 146, the word = in return.

99. *None.* Not one of them.

112. *Spur, post.* The folio has "Spurre post," making *post* an adverb, as in *A. W.* iv. 5. 85: "comes post." See on i. 1. 56.

SCENE III. — Holinshed writes: —

"The Earl of Rutland, seeing in what danger he stood, took his horse and rode another way to Windsor, in post, so that he got thither before his father; and when he was alighted at the castle gate, he caused the gates to be shut, saying that he must needs deliver the keys to the King. When he came before the King's presence, he kneeled down on his knees, beseeching him of mercy and forgiveness, and declaring the whole matter unto him in order as everything had passed, obtained pardon; and therewith came his father, and, being let in, delivered the indenture which he had taken from his son unto the King, who, thereby perceiving his son's words to be true, changed his purpose for his going to Oxford."

1. *Unthrifty son.* Afterwards Henry V., at this time twelve years old. His introduction here is one of the anachronisms which, as Schlegel says, Shakespeare committed purposely and most deliberately (*geflissentlich und mit grossem Bedacht*).

5. *At London.* Abbott remarks that London was not so large as it now is when S. wrote this. *At*, however, is sometimes found with names of countries; as in *W. T.* i. 2. 39: "at Bohemia."

6. *Frequent.* S. nowhere else uses the verb intransitively.

9. *Passengers* = passers-by; as in *T. G. of V.* iv. 1. 1: "I see a passenger;" *Id.* iv. 1. 72: "silly women or poor passengers." S. uses the word in no other sense.

10. *While.* Pope's emendation for the "which" of the early eds. Some editors retain the latter.

Young wanton. So all the early eds. Rowe put a comma after *young*, making *wanton* an adjective. Cf. *Ham.* v. 2. 310: "you make a wanton of me;" *K. John*, v. 1. 70: —

"Shall a beardless boy,
A cocker'd silken wanton, brave our fields?"

14. *Held.* That is, to be held.

17. *Common'st.* Cf. *short'st*, v. 1. 80, etc.

18. *Favour.* Cf. *L. L. L.* v. 2. 130: "this favour thou shalt wear;" *Hen. V.* iv. 7. 160: "wear thou this favour for me, and stick it in thy cap."

22. *Happily.* Haply. Cf. *M. for M.* iv. 2. 98: "Happily You something know;" *T. of S.* iv. 4. 54: "happily we might be interrupted." Perhaps in the present passage it is used in its ordinary sense.

27. *To have.* That I may have.

43. *Secure.* Careless, too confident. See on iii. 2. 34.

44. *Speak treason.* Use language like that of treason; referring to *foolhardy*.

45. *Enter York.* According to Holinshed (see quotation above), Aumerle was pardoned before the arrival of his father.

48. *Us.* Used reflexively, as the personal pronouns often are in S. Cf. *me* in 52 just below.

50. *Forbids me show.* The *to* of the infinitive is generally used by S. after *forbid*.

57. *Forget to pity him.* "Forget your promise to have mercy on him" (Wright).

58. *A serpent*, etc. Cf. 2 *Hen. VI.* iii. 1. 343.

61. *Sheer.* Pure. S. uses the word only here and in *T. of S.* induction, 2. 25: "Fourteen pence on the score for sheer ale." There it probably means "nothing but ale;" though Schmidt thinks it may mean "unmixed ale." Cf. Spenser, *F. Q.* iii. 2, 44: "a fountaine shere;" *Id.* iv. 6, 20: "Pactolus with his waters shere;" Golding, *Ovid's Met.* iv.: "The water was so pure and shere."

64. *Converts.* See on v. 1. 66.

66. *Digressing.* Turning aside from the right path, going astray; degenerate.

72. *Giving.* *In* giving.

80. *The Beggar and the King.* An allusion to the old ballad of *King Cophetua*, which may be found in Percy's *Reliques.* Cf. *L. L. L.* i. 2. 114: "Is there not a ballad, boy, of the King and the Beggar?"

86. *Confound.* Destroy. Cf. iii. 4. 60.

88. *None other can.* Can love no one else.

89. *Make.* Do. Cf. *M. W.* iv. 2. 55: "What make you here?" *Oth.* i. 2. 49: "Ancient, what makes he here?" *Id.* iii. 4. 169: "What make you from home?"

95. *Bid me joy.* See on ii. 3. 15.

97. *Unto.* In addition to.

99. *Ill mayst thou,* etc. Omitted in the folio.

101. Wright says that this line as it stands is an Alexandrine, and *prayers* a dissyllable. It would be better to make *are in jest* one foot. Capell settles the question by dropping *in,* which is better than Pope's elision of *do.*

103. *Would be.* Wishes to be.

110. *Prayers* is here a dissyllable.

111. *Good aunt, stand up.* The folio gives this to *Bolingbroke;* the 1st quarto, to *York.*

119. *Pardonnez-moi.* That is, excuse me; a polite way of refusing the request. The rhyme shows that *moi* is pronounced *moy,* as by Pistol in *Hen. V.* iv. 4. 21.

121. *My sour husband.* Cf. *V. and A.* 449: "Jealousy, that sour unwelcome guest;" *Id.* 655: "This sour informer." See on iv. 1. 240.

122. *That sett'st the word,* etc. Cf. v. 5. 13 below.

124. *Chopping.* "Changing, inconstant" (Hunter). Cotgrave uses the word to define the Fr. *changer.* Schmidt explains it here as "mincing, affected," or "perhaps = the French which hacks or disfigures our words." The word is still used in the sense of "changing suddenly" in the nautical phrase, "a chopping wind." The meaning of the passage seems to be: "The chopping French,

which changes one meaning for another, which sets the word itself against the word, we do not understand."

125. *Set thy tongue there.* That is, let it speak the pity that the eye expresses.

132. *Happy vantage.* Lucky advantage. "The Duchess here implies that kneeling was for the suppliant as much a position of vantage as it would be the reverse for a combatant" (Wright). See on i. 3. 218.

137. The *brother-in-law* was John, Duke of Exeter and Earl of Huntingdon, who had married Elizabeth, Bolingbroke's sister. He, together with Aumerle and Surrey, had been deprived of his dukedom in the first Parliament of Henry IV.

138. *Consorted.* Confederated. Cf. v. 6. 15. See also *R. of L.* 1609: "Collatine and his consorted lords."

139. *Shall dog them*, etc. Cf. *A. W.* iii. 4. 15: "Where death and danger dogs the heels of worth;" *Rich. III.* iv. 1. 40: "Death and destruction dog thee at the heels!"

140. *Order several powers.* Marshal separate bodies of troops. On *several*, cf. *Temp.* iii. 1. 42: "For several virtues Have I liked several women;" *A. and C.* i. 5. 62: "Twenty several messengers;" Milton, *Comus*, 25: "commits to several government;" *Hymn on Nativity*, 234: "Each fetter'd ghost slips to his several grave," etc. On *powers*, cf. ii. 2. 46, etc.

Scene IV. — 1. For the redundant pronoun, see on ii. 2. 80, 88.

2. *Have I no friend*, etc. Holinshed says that Exton overheard these words while waiting upon the King at table. Of Sir Piers of Exton little is known. He was probably a near relative of Sir Nicholas Exton, sheriff of London in 1385, who opposed Richard in Parliament, and was Mayor of London in 1386 (French).

5. *Urg'd.* See on iii. 1. 4.

7. *Wistly.* Wistfully. Cf. *R. of L.* 1355: "wistly on him gaz'd."

8. *As who should say.* Cf. *M. of V.* i. 2. 45: "He doth nothing but frown, as who should say, 'If you will not have me, choose,'" etc.

11. *Rid.* Make away with, destroy. Cf. *Temp.* i. 2. 364: "The red plague rid you!"

SCENE V. — Holinshed's account of Richard's death is as follows: —

"Sir Piers Exton incontinently departed from the court, with eight strong persons in his company, and came to Pomfret, commanding the esquire that was accustomed to sew and take the assay [see on 99 below] before King Richard, to do so no more, saying, 'Let him eat now, for he shall not long eat.' King Richard sat down to dinner, and was served without courtesy or assay, whereupon, much marvelling at the sudden change, he demanded of the esquire why he did not his duty: 'Sir (said he), I am otherwise commanded by Sir Piers of Exton, which is newly come from King Henry.' When King Richard heard that word, he took the carving-knife in his hand, and struck the esquire on the head, saying, 'The devil take Henry of Lancaster and thee together;' and with that word Sir Piers entered the chamber, well armed, with eight tall men likewise armed, every of them having a bill in his hand. King Richard, perceiving this, put the table from him, and stepping to the foremost man, wrung the bill out of his hands, and so valiantly defended himself that he slew four of those that thus came to assail him. Sir Piers being half dismayed, herewith leapt into the chair where King Richard was wont to sit, while the other four persons fought with him, and chased him about the chamber; and, in conclusion, as King Richard traversed his ground from one side of the chamber to another, and coming by the chair where Sir Piers stood, he was felled with the stroke of a pole-axe which Sir Piers gave him upon the head, and therewith rid him out of life, without giving him respite once to call to God for mercy of his past offences."

3. *For because.* Cf. *W. T.* ii. 1. 7 and *K. John*, ii. 1. 588.

8. *Still-breeding.* Ever breeding. Cf. *Temp.* iii. 3. 64: "the still-closing waters;" *Id.* i. 2. 229: "the still-vex'd Bermoothes." See also on ii. 2. 34.

9. *This little world.* Cf. *Lear*, iii. 1. 10: "Strives in his little world of man," etc. The poet here uses the philosophy which is thus described by Sir Walter Raleigh: "Because in the little frame of man's body there is a representation of the universal, and (by allusion) a kind of participation of all the parts there, therefore was man called *microcosmos*, or the little world."

10. *Humours.* Dispositions, temperaments. The "four humours" in a man, according to the old physicians, were blood, choler, phlegm, and melancholy. If these were all duly mixed, all would be well; but if any of them unduly preponderated the man became "humorous," one "humour" or another bearing too great a sway in him.

13. *Scruples.* Doubts. The folio has "the Faith it selfe Against the Faith."

15–17. '*Come little ones*,' etc. See *Matthew*, xi. 28 and xix. 14, 24. A *postern* is a small gate. The quartos have "small needles." *Needle* was often a monosyllable; as in *M. N. D.* iii. 2. 204: "Have with our needles created both one flower;" *R. of L.* 319: "And, griping it, the needle his finger pricks," etc. In these and similar cases the modern eds. often substitute *neeld*, a monosyllabic form which was in use in the time of S. Cf. Fairfax, *Tasso*, xx. 95: "Thy neeld and spindle, not a sword and speare." In *Per.* v. prol. 5 the quartos have "neele," which is frequently found in *Gammer Gurton*, rhyming with "feele."

On *thread*, cf. *Cor.* iii. 1. 127: "They would not thread the gates;" *Lear*, ii. 1. 121: "threading dark-eyed night." In the latter passage, as Schmidt suggests, the adjective is "evidently formed in allusion to the eye of a needle." Cf. *K. John*, v. 4. 11: "Unthread the rude eye of rebellion." In the present passage, *thread* was doubtless suggested by *eye*.

18. *Thoughts . . . they.* For the redundant *they*, see on ii. 2. 80 and v. 4. 1.

21. *Ragged.* Rugged, rough. Cf. *T. G. of V.* i. 2. 121 : "a ragged, fearful-hanging rock ; " *T. A.* v. 3. 133 : "the ragged stones ; " Milton, *L'Allegro*, 8 : "under low-brow'd rocks, As ragged as thy locks ; " *Isaiah*, ii. 21 : "the tops of the ragged rocks."

22. *For.* Because ; as in i. 4. 12, 43, etc.

25. *Nor shall not.* Cf. iv. 1. 254. *Silly* is often = "harmless, innocent, helpless" (Schmidt), and used "as a term of pity." Cf. *V. and A.* 1098 : "the silly lamb ; " *T. G. of V.* iv. 1. 72 : "silly women or poor passengers." See also Milton, *Hymn on Nativity*, 91 : —

> "Perhaps their loves, or else their sheep
> Was all that did their silly thoughts so busy keep"

(that is, their *simple* thoughts). It is also used "as a term of contempt ; " as in 1 *Hen. VI.* ii. 3. 22 : "Alas, this is a child, a silly dwarf ! " As Trench remarks (*Select Glossary*, s. v.), the word (identical with the German *selig*) "has successively meant, (1) blessed, (2) innocent, (3) harmless, (4) weakly foolish."

26. *Refuge their shame*, etc. Find refuge for their shame in the fact that, etc. S. nowhere else uses *refuge* as a verb.

27. *That many have.* Have sat. Cf. *Hen. VIII.* iii. 2. 192 : "that am, have, and will be."

31. *Person.* The reading of 1st quarto ; the other early eds. have "prison."

36. *King'd.* Made a king. Cf. *K. John*, ii. 1. 371 : "King'd of our fears." In *Hen. V.* ii. 4. 26 ("so idly king'd") it means furnished with a king.

43. *Broke.* See on iii. 1. 13.

46. *Hear.* The folio reading ; the quartos have "check" = rebuke, reprove, as in 2 *Hen. IV.* i. 2. 220, etc.

50. Henley explains the passage thus : "There are three ways in which a clock notices the progress of time, viz., by the libration

of the pendulum, the index on the dial, and the striking of the hour. To these the king, in his comparison, severally alludes ; his sighs corresponding to the jarring of the pendulum, which, at the same time that it watches or numbers the seconds, marks also their progress in the minutes on the dial or outward watch, to which the king compares his eyes ; and their want of figures is supplied by a succession of tears, or, to use an expression of Milton, *minute-drops ;* his finger, by as regularly wiping these away, performs the office of the dial-point ; his clamorous groans are the sounds that tell the hour."

The expression in Milton to which Henley refers is in *Il Penseroso*, 13 : —

> " Or usher'd with a shower still,
> When the gust has blown his fill,
> Ending on the rustling leaves,
> With minute-drops from off the eaves ; "

that is, the last drippings from the roof falling at intervals of a minute. Cf. *minute-guns.*

51. *My thoughts are minutes.* That is, my mind is never at rest ; my thoughts recur in regular time and order. *Jar* = tick. Cf. *W. T.* i. 2. 43 : " a jar o' the clock."

55. *Now for*, etc. The early eds. have " Now, sir, the sound that tells."

57. *So sighs, and tears*, etc. Cf. *A. Y. L.* iii. 2. 321 : " Sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock."

60. *Jack o' the clock.* An automaton that struck the hours. Such figures were not unfrequently connected with public clocks in those days, and are still to be seen on the " Clock Towers " in Berne and Venice, and on the clock in Strasburg Cathedral. There used to be two of them in front of St. Dunstan's Church, Fleet Street, London ; and there are two such (or were recently) in front of a clock-maker's shop in Cheapside, near Bow Church. Cf. *Rich. III.* iv. 2. 117 : —

> "Because that, like a Jack, thou keep'st the stroke
> Betwixt thy begging and my meditation."

T. of A. iii. 6. 107 : —

> "You fools of fortune, trencher-friends, time's flies,
> Cap and knee slaves, vapours, and minute-jacks ;"

that is, "marking every minute, changing with every minute ?" (Schmidt). See also Beaumont and Fletcher, *Coxcomb*, i. 5 : —

> "Is this your jack i' th' clock-house ?
> Will you strike, sir ?"

Dekker, *Lantern and Candlelight :* "The Jacke of a clock-house goes upon screws, and his office is to do nothing but strike ;" and Flecknoe, *Ænigmat. Char. :* "He scrapes you just such a leg, in answering you, as jack o' th' clock-house agoing about to strike."

62. *Holp.* Found both as past tense and as participle of *help.* Cf. *K. John.* i. 1. 240 : "Sir Robert never holp to make this leg ;" *Temp.* i. 2. 63 : "But blessedly holp hither." S. also uses *helped ;* as in *Oth.* ii. 1. 138, *T. G. of V.* iv. 2. 48, etc. There is perhaps an allusion here to 1 *Samuel*, xvi. 23.

66. *Brooch.* An ornamental buckle for the hat ; here probably = ornament (Schmidt). Cf. *Ham.* iv. 7. 94 : —

> "he is the brooch indeed
> And gem of all the nation."

Malone explains the passage thus : "As strange and uncommon as a brooch which is now no longer worn ;" and he cites *A. W.* i. 1. 171 : "just like the brooch and the tooth-pick, which wear not now."

67. *Thanks, noble peer.* The gold coin called the *noble* was worth 6*s.* 8*d.*, while that known as the *royal* was worth 10*s.* The *groat* was 4*d.*; so that the difference in value between them was ten groats. Richard says : "The cheapest of us (that is, the *noble*, worth twenty groats) is valued at double its worth, or ten groats too dear." This jest is said to have been borrowed from Queen Eliza-

beth. Mr. John Blower, in a sermon before her Majesty, first said, "My royal Queen," and a little after, "My noble Queen." Upon which says the Queen: "What! am I ten groats worse than I was?" A similar joke may be found in 1 *Hen. IV.* ii. 4. 317–321.

69. *What.* Who; as often. Cf. *Hen. V.* iv. 3. 18: "What 's he that wishes so?"

70. *Sad.* Grave, serious. Cf. *M. of V.* ii. 2. 205: —

> "Like one well studied in a sad ostent
> To please his grandam."

T. N. iii. 4. 5: "he is sad and civil," etc.

Dog has troubled the souls of some of the commentators. Theobald substituted "drudge."

75. *Sometimes.* See on i. 2. 54.

76. *It yearn'd.* It grieved. Cf. *Hen. V.* iv. 3. 26: "It yearns me not;" *M. W.* iii. 5. 45: "it would yearn your heart to see it," etc.

79. *Bestrid.* Mounted. Cf. *Hen. V.* iii. 7. 15: "When I bestride him, I soar;" 3 *Hen. VI.* ii. 1. 183: "And once again bestride our foaming steeds." For the form *bestrid* (the only one in S. for past tense and participle), cf. *C. of E.* v. 1. 192: "When I bestrid thee in the wars and took Deep scars to save thy life" (that is, defended thee when fallen in battle). Cf. *betid*, v. 1. 42.

83. *So proud as if.* The folio reading. The Cambridge and some other eds. follow the quarto, which has "So proudly as."

85. *Jade.* A term of contempt or pity for a worthless or vicious horse. Cf. *M. for M.* ii. 1. 269: "let carman whip his jade," etc. *Eat* and *eaten* are both used by S. for the participle. *Eat* is his only form for the past tense.

90. *Rail.* Often followed, as here, by *on* or *upon*. Cf. *M. of V.* i. 3. 49: "he rails . . . on me, my bargains," etc.

94. *Spur-gall'd.* The folio reading; the quartos (and Cambridge ed.) have "Spurrde, galld" or "Spurde, galde." *Jauncing* =

"To ride hard; from *jancer*, old French, to work a horse violently" (Nares). The *New Eng. Dict.* also says that the word is "apparently from an old French *jancer*, known only to Palsgrave and Cotgrave (both Englishmen), who perhaps did not clearly understand its meaning." It occurs again in *R. and J.* ii. 5. 53 (quartos), where the folios have *jaunting*. In *R. and J.* ii. 5. 26, the quartos have *jaunce* (noun), the folios *jaunt*.

95. *Here is no longer stay.* That is, for thee. Cf. *T. G. of V.* i. 3. 75: "No more of stay! to-morrow thou must go."

98. *Fall to?* Cf. *A. Y. L.* ii. 7. 171: "Welcome! fall to;" *Hen. V.* v. 1. 38: "I pray you, fall to," etc.

99. *Taste of it first.* See extract from Holinshed above. To *take the assay* (or *say*)or to *give the say*, as it was called, was a regular formality at the royal table. Nares says, "To *give the say*, at court, was for the royal taster to declare the goodness of the wine or dishes." When Charles I. returned for a time to St. James, Herbert says, "At meals he was served with the usual state: the carver, the sewer, cupbearer, and gentleman usher doing their offices respectively; his cup was given on the knee, as were the covered dishes; the say was given, and other accustomed ceremonies of the court observed."

100, 101. *My lord*, etc. Printed as two lines of verse in the early eds. Collier first gave it as prose, and has been followed by most of the recent editors.

110. *Staggers.* Makes to reel, strikes down. Used nowhere else by S. in this sense. It is transitive only in one other passage (*Hen. VIII.* ii. 4. 212: "The question did at first so stagger me"), where it is metaphorical and = bewilder. Intransitively, it means to waver or hesitate; as in *M. W.* iii. 3. 12: "without any pause or staggering, take this basket," etc.

The story of the murder of Richard by Sir Pierce of Exton, which S. has adopted, was related by Caxton in his addition to Hygden's *Polychronicon*, and was copied by Holinshed, who, however, notices the other stories that he was starved, or starved himself to

death. It is supposed that Caxton got his account from a French manuscript in the royal library at Paris, written by a partisan of Richard. Thomas of Walsingham, who was living at the time of the King's death, states that he voluntarily starved himself. In the manifesto of the Percies against Henry IV., issued just before the battle of Shrewsbury, Henry is distinctly charged with having caused Richard to perish from hunger, thirst, and cold, after fifteen days of sufferings unheard of among Christians. Two years later the charge is repeated by Archbishop Scrope, but he adds "ut vulgariter dicitur" (as commonly reported). This is the version adopted by Gray in *The Bard:* —

"Fill high the sparkling bowl,
The rich repast prepare;
Reft of a crown, he yet may share the feast:
Close by the regal chair
Fell Thirst and Famine scowl
A baleful smile upon their baffled guest."

There is yet another story — that Richard escaped from Pontefract, and lived nineteen years in Scotland. This account is supported by Tytler in his *History of Scotland* (vol. ii. Appendix), and it has been proved that such a belief was entertained early in the 15th century. In the records of the Chamberlain of Scotland there are entries of the sums paid for the King's maintenance for eleven years. On the other hand, it is asserted that the person who was thus taken care of was a pretender, and that no satisfactory evidence can be found that he was the real Richard.

The body of Richard is said to have been brought to London, and publicly exhibited in the Tower. It was buried at Langley, but afterwards transferred by Henry V. to Westminster Abbey. When the tomb was opened, some years ago, no marks of violence were found upon the skull. This would seem to disprove the Exton story, but Tytler maintains that the body was not that of Richard, who, as he affirms, was buried in the Grayfriars' Church, at Stirling in Scotland.

The question will probably have to remain among the unsolved problems of history. On the whole, there can be little doubt that Richard died at Pontefract; but the story of assassination is a mere fable, and that of voluntary starvation very doubtful. More than this the conflicting testimony does not seem to justify us in saying.

In an interesting Memoir of Bishop Braybroke (1381–1404), printed in the *Transactions of the London and Middlesex Archæological Society* (vol. iii. 1870), Mr. E. W. Braybrook, F.S.A., after remarking that the theory of slow starvation is more probable than that of assassination, adds: "But whether this starvation was an act of murder by Henry's orders, or an act of voluntary suicide, is uncertain. The secrets of the dreadful prison-house at Pomfret have never been revealed; and the documentary evidence, when allowance is made for the partialities of the writers, is about equal on either side. There remains, however, another alternative, for which there is no documentary evidence whatever, but which may after all afford the true explanation — that Richard's death was natural; that the few short steps between the prisons and the graves of princes were traversed the sooner by the natural effect of his recent sad experiences on a constitution weakened by indulgence. Not a single testimony rests upon any personal knowledge, and the tongues of rumour are always busy when the great ones of the earth die suddenly."

SCENE VI. — 3. *Cicester.* That is, Cirencester, in Gloucestershire. The early eds. have *Ciceter*, which indicates the common pronunciation.

8. *Salisbury, Spencer*, etc. The 1st quarto has "Oxford, Salisbury, Blunt." It has been suggested that, as the name of Oxford frequently occurs in Holinshed, S. may inadvertently have taken it for the title of one of the conspirators. It is corrected in the folio, but the Cambridge ed. follows the quarto.

15. *Consorted.* See on v. 3. 138.

19. *The grand conspirator*, etc. Shakespeare here follows Holinshed, who says that the Abbot died shortly after the defeat of the conspiracy in 1400. But Dean Stanley, in his *Memorials of Westminster Abbey*, says that it was William of Colchester, abbot from 1386 to 1420, "who was sent by Henry IV. with sixty horsemen to the Council of Constance, and died twenty years after Shakespeare reports him to have been hanged for treason."

20. *Sour.* See on iv. 1. 240.

22. *Carlisle.* Thomas Mark, bishop of Carlisle, who appears in iii. 2 and iv. 1 above. He was sent to the Tower, but was liberated in 1400. He lived until 1409.

25. *Reverend.* The 1st and 2d quartos have "reverent," but the words are used indifferently by S. *Room* = place.

26. *Joy.* Enjoy. Cf. 2 *Hen. VI.* iii. 2. 365: "live thou, to joy thy life;" *Id.* iv. 9. 1: "Was ever king that joy'd an earthly throne?" Cf. the intransitive use in ii. 3. 15 and v. 3. 95.

35. *A deed of slander.* That is, that will be the cause of slander. All the early eds. except 1st quarto have "deed of slaughter."

40. *Him murthered.* Him who is murdered.

43. *Through the.* The first quarto has "thorough," which S. sometimes uses instead of *through*, as in *M. N. D.* ii. i. 3, 5, etc.

47. *For that.* For that *which;* not = because, as in i. 1. 129, etc.

48. *Sullen.* Dark, gloomy. Cf. *Sonn.* 29. 12:—

> "Like to the lark at break of day arising
> From sullen earth, sings hymns at heaven's gate;"

1 *Hen. IV.* i. 2. 236: "And like bright metal on a sullen ground." *Incontinent* = forthwith, immediately. Cf. *Oth.* iii. 4. 12: "he will return incontinent." We have *incontinently* in *Oth.* i. 3. 306.

APPENDIX

The Time-Analysis of the Play

This is summed up by Mr. P. A. Daniel in his paper "On the Times or Durations of the Action of Shakspere's Plays" (*Trans. of New Shaks. Soc.* 1877–79, p. 269) as follows:—

"Time of this play, fourteen days represented on the stage; with intervals, the length of which I cannot attempt to determine.

Day 1. Act I. sc. i.

Interval. About $4\frac{1}{2}$ months?—historic time.

" 2. Act I. sc. ii.

Interval. Gaunt's journey to Coventry.

" 3. Act I. sc. iii.

Interval. Journey from Coventry to London.

" 4. Act I. sc. iv., Act II. sc. i.

["The connection of this latter scene with the preceding one is too close to allow of more than one day for the two; and here we have a singular instance of the manner in which the dramatist annihilates time. It is evident that Bolingbroke cannot yet have quitted the English coast, while at the same time we hear that he is already prepared to return to it; and that, too, before he could possibly have heard of his father's death, the ostensible cause of his return. Some slightly greater degree of *apparent probability* might be given to the plot, in stage performance, by dividing this scene; making a separate scene of the latter half when the King has left the stage. The direction of the Folio, however, is—'*Manet North, Willoughby, and Ross.*' But even with this break in the action we should still have no probable time for the evolution of the story; neither would this arrangement meet the reference to Bolingbroke's sojourn at the French court during his exile contained in York's

speech, where he mentions the ill turn the King has done him in the prevention of his marriage with the Duke of Berri's daughter (167, 168)."]

Interval. A day or two.

Day 5. Act II. sc. ii.

Interval.

" 6. Act II. sc. iii.

Interval.

" 7. Act II. sc. iv., Act III. sc. i.

" 8. Act III. sc. ii.

["If Salisbury's 'yesterday' (69) is to be accepted literally, the time of this scene should be the morrow of Act II. sc. iv. For this reason I put Act III. sc. i. with that scene as Day 7, and, setting aside geographical considerations, with which indeed the author does not appear to have concerned himself, we may then with dramatic propriety suppose the journey of Salisbury from North Wales and of Scroop from Bristol to have been simultaneous, bringing them to Richard's presence within a short time of each other."]

Interval.

Day 9. Act III. sc. iii.

Interval.

" 10. Act III. sc. iv.

Interval.

" 11. Act IV. sc. i., Act V. sc. i.

Interval.

" 12. Act V. sc. ii., iii., and iv.

Interval.

" 13. Act V. sc. v.

Interval.

" 14. Act V. sc. vi.

Historic time, from 29th April, 1398, to the beginning of March, 1400, at which time the body of Richard, or what was declared to be such, was brought to London."

List of Characters in the Play

The numbers in parentheses indicate the lines the characters have in each scene.

King Richard: i. 1 (57), 3 (74), 4 (40); ii. 1 (41); iii. 2 (146), 3 (104); iv. 1 (134); v. 1 (63), 5 (96). Whole no. 755.

Gaunt: i. 1 (8), 2 (16), 3 (62); ii. 1 (106). Whole no. 192.

York: ii. 1 (74), 2 (41), 3 (49); iii. 1 (2), 3 (13); iv. 1 (11); v. 2 (70), 3 (28). Whole no. 288.

Bolingbroke: i. 1 (59), 3 (78); ii. 3 (56); iii. 1 (38), 3 (55); iv. 1 (39); v. 3 (56), 6 (33). Whole no. 414.

Aumerle: i. 3 (5), 4 (15); iii. 2 (12), 3 (3); iv. 1 (26); v. 2 (11), 3 (13). Whole no. 85.

Mowbray: i. 1 (83), 3 (52). Whole no. 135.

Surrey: iv. 1 (10). Whole no. 10.

Salisbury: ii. 4 (9); iii. 2 (11). Whole no. 20.

Berkeley: ii. 3 (8). Whole no. 8.

Bushy: i. 4 (4); ii. 2 (33); iii. 1 (2). Whole no. 39.

Bagot: ii. 2 (9); iv. 1 (13). Whole no. 22.

Green: i. 4 (5); ii. 2 (25); iii. 1 (2). Whole no. 32.

Northumberland: ii. 1 (50), 3 (35); iii. 3 (30); iv. 1 (15); v. 1 (7), 6 (5). Whole no. 142.

Percy: ii. 3 (21); iii. 3 (8); iv. 1 (5); v. 3 (6), 6 (5). Whole no. 45.

Ross: ii. 1 (20), 3 (2). Whole no. 22.

Willoughby: ii. 1 (10), 3 (2). Whole no. 12.

Fitzwater: iv. 1 (23); v. 6 (4). Whole no. 27.

Carlisle: iii. 2 (14); iv. 1 (49). Whole no. 63.

Abbot: iv. 1 (10). Whole no. 10.

Marshal: i. 3 (25). Whole no. 25.

Exton: v. 4 (10), 5 (6), 6 (5). Whole no. 21.

Scroop: iii. 2 (37). Whole no. 37.

Captain: ii. 4 (15). Whole no. 15.

1*st Herald:* i. 3 (6). Whole no. 6.

2d Herald: i. 3 (7). Whole no. 7.
Servant: ii. 2 (5); iii. 4 (10); v. 4 (2). Whole no. 17.
Gardener: iii. 4 (52). Whole no. 52.
Lord: iv. 1 (5). Whole no. 5.
Groom: v. 5 (12). Whole no. 12.
Keeper: v. 5 (6). Whole no. 6.
Queen: ii. 1 (1), 2 (39); iii. 4 (43); v. 1 (32). Whole no. 115.
Duchess of York: v. 2 (45), 3 (48). Whole no. 93.
Duchess of Gloster: i. 2 (58). Whole no. 58.
Lady: iii. 4 (6). Whole no. 6.
"*All*": i. 4 (1). Whole no. 1.

In the above enumeration, parts of lines are counted as whole lines, making the total in the play greater than it is. The actual number of lines in each scene (Globe edition numbering) is as follows: i. 1 (205), 2 (74), 3 (309), 4 (65); ii. 1 (299), 2 (149), 3 (171), 4 (24); iii. 1 (44), 2 (218), 3 (209), 4 (107); iv. 1 (334); v. 1 (102), 2 (117), 3 (146), 4 (12), 5 (119), 6 (52). Whole number in the play, 2756.

INDEX OF WORDS AND PHRASES EXPLAINED

accomplished, 193
adverse, 174
advice, 179
advised (=deliberate), 178
affects (noun), 183
afore, 193
after (= afterwards), 212
against (= in anticipation of), 227
aggravate, 157
allow, 248
amazed, 249
amazing, 174
antic (noun), 218
apparent (= evident), 156, 237
appeach, 249
appeal, 156, 161
appellant, 157
apprehension, 182
approve (= prove), 175
apricocks, 227
argument (= subject), 156
as (= as if), 183
ask (= call for), 192
aspect (accent), 176, 178
assay, 260
as so, 172
as (= so far as), 173
at all points, 172
at large, 212
atone, 164
at six and seven, 204
attach (= arrest), 209
attend (= await), 175
attorneys general, 194
awful (= full of awe), 223
ay, 226, 239

baffled, 162
Bagot, Sir William, 199
balm (= consecrated oil), 214, 239
band (= bond), 155
barbed, 224
Barkloughly, 212
base, 210, 226
bayed, 209
beadsmen, 215
bedrench, 222
befall, 191
Beggar and the King, the, 252
beguile, 241
beholding, 237
belike, 222
benevolences, 195
Berkeley Castle, 204
beshrew, 219
bestrid, 259
betid, 244
bewasted, 178
bills (weapons), 216
blanks, 195
blood (= ancestry), 160
blots(= writings), 188
boisterous, 156
bonnet (= hat), 183
boot, 162
braving, 208
bring (= accompany), 182
broke (=broken), 202, 211
broking, 197
brooch, 258
brooks (= likes), 213
Bushy, Sir John, 184
business (trisyllable), 194
buzz (= whisper), 187
by (= concerning), 194
by (= on account of), 188
by small and small, 219

caitiff, 168
careful (=full of care), 203
Carlisle, Bishop of, 263
challenge (=demand), 208
chambered, 161
charge (= expense), 192
charters (= drafts), 184
chastise (accent), 208
cheerly (adverb), 173
chivalry, 164
choler (play upon), 162
chopping, 252
Cicester, 262
civil, 224
clap, 215
clean (= completely), 211
climate (= region), 237
cloister (verb), 243
coat (=coat-of-arms), 212
comfortable, 203
commend (= give up), 224
commends (noun), 212
compare between, 193
compassionate, 177
complain (reflexive), 167
complain (transitive), 227
complices, 209
complot, 178
complotted, 160
composition, 189
conceit, 201
conclude (= agree), 162
conduct (= escort), 237
confound, 252
conjuration, 213
consorted, 253, 262
convert, 245, 251
convey (= steal), 241
Cotswold, 205
cousin, 167
crooked, 191
crossly, 210
cunning, 177
current, 179

daring hardy, 173
dead (time), 233
deaf as the sea, 156
dear, 161, 176, 177
death, the, 212
deceivable, 207
defend (= forbid), 172

delectable (accent), 205
deliver, 215
depose, 173
design, 164
despised (= despicable), 207
determinate, 176
difference (= quarrel), 164
digressing, 251
discomfortable, 214
dispark, 212
dissolve, 202
divine, 157, 229
dog (verb), 253
dominions (metre), 176
double (= forked), 213
double-fatal, 215
doubt, 183
dress (= till), 228
dust, a, 207

eager (= sharp), 158
ear (= plough), 220
else, 159
Ely House, 184
enfranchisement, 224
engage, 234
engaoled, 177
England (trisyllable), 233
ensue (transitive), 193
ensuing, 188
entertain, 199
entreated (= treated), 212
envy (= malice), 188
envying (accent), 156
event (= issue), 194
exactly, 161
except, 159, 182
exclaim (noun), 166
exile (accent), 177, 180
expedience, 197
expedient, 184
extinct, 178
eye of heaven, 180

faction, 219
fair (adverb), 191
fall (transitive), 229
fantastic, 182
favour (= face), 238
favour (worn), 251
fear (reflexive), 205
fearful (= full of fear), 215, 223
fire (dissyllable), 182, 244
Flint Castle, 219
fly-slow, 176
foil, 179
fondly (= foolishly), 226, 235
for (= because), 161, 176, 182
forth of, 219
for why, 244
free, 209
frequent (intransitive), 250
fretted, 226
funest, 210
furbish, 174

get (reflexive), 203
glister, 226
Gloster, Duke of, 160
Gloster, Duchess of, 165
gloze, 186
gnarling, 181
God for his mercy! 204
graved (= buried), 216
great (teeming), 194
Green, Sir Henry, 183

had as lief, 248
Hallowmas, 246
happily, 251
happy (= fortunate), 211, 253
hard-favoured, 243
hateful (= full of hate), 205
haught, 240
haviour, 174
heaven (metre), 178
heaven (plural), 166
heavy (adverb), 201
height (= dignity), 163
Hereford, 155
high (play upon), 182
high-stomached, 156
his (= its), 190, 215, 216
hold (interjectional), 203
holp, 258
hour (dissyllable), 166
humoured, 218
humours, 255

idly, 248
imitation (metre), 187
imp (verb), 197
impeach, 163
imprese, 212
in (= into), 209
incontinent, 263
indifferent (= impartial), 208
inform, 195
inhabitable, 158
inherit, 159, 189
injurious, 159
inn, 243
interchangeably, 249

Jack-o'-the-clock, 257
jade, 259
jar (= tick), 257
jauncing, 259
jest (= play), 175
Jewry, 188
John of Gaunt, 155
journey (play upon), 180
joy (= enjoy), 206, 263
Judases, 216, 238
judged, 236

kern, 192
kin and kind, 237
kind, 209
king (verb), 256
knots (flower-beds), 228

law, 208
lean-looked, 210
learn (= teach), 236
leave (= leave off), 247
leisure, 156
lendings, 159
lesser, 190, 225
less happier, 188
letters-patents, 193
lewd (= base), 159
liberal (= free), 194
lief, 248
light (= alight), 159
like (= likely), 249
linger (transitive), 203
lodge (= throw down), 226
lodgings, 168
lusty, 174

maid-pale, 224
make (= do), 252
manage (= handle), 216
manage (noun), 184, 226
map (= outline), 242
marry (exclamation), 183
marshal (metre), 164
measure (dance), 181
me rather had, 226

merely, 195
merit (= reward), 177
metal, 167
misbegotten, 157
mistake, 222
model, 167
model (= copy), 242
model (= mould), 217
moe (= more), 194
more why, 207
mortal (= deadly), 213
motive, 164
murther, 167
musicians (metre), 180

native (= hereditary), 214
near (= nearer), 214, 246
needle, 255
needs (adverb), 213
neighbour (adjective), 161
news (number), 222, 228
nicely, 189
no (noun), 239
noble (a coin), 159, 258
noblesse, 236
noisome, 228
nor . . . not, 186, 248, 256
note (= stigma), 157

object (transitive), 157
obscene, 237
obscure (accent), 225
odds (number), 229
of (= from), 183
office (= service), 205
offices, 168
order (taken), 245
orderly (adverb), 172
ourself, 156
ourselves, 156
outdared, 163
overweening, 161
owe (= own), 238

pain of life, 176
pale (= enclosure), 228
pale-faced (proleptic), 207
paper (= letters), 179
pardonnez-moi, 253
parle, 164, 222
part (= depart), 211, 245
partialize, 161
party (= part), 224
party-verdict, 179
passages (= wanderings), 180
passenger, 250
patience (metre), 248
peace (play upon), 216
pelican, 191
pelting (= petty), 188
Percy, Harry, 206
perforce, 208
perspective, 200
peruse (= survey), 222
physician (metre), 162
pilled, 195
pine (= waste), 246
pitch, 160
plaining, 177
Plashy, 168
plated, 173
Pomfret, 244
pompous, 240
poorly, 225
Port le Blanc, 196
possess (play upon), 190
post, 158, 197
postern, 255
pound (plural), 203
power (= army), 202, 205, 209, 217, 220
presage (accent), 205
presence (= personal interview), 179
presence (= presence-chamber), 180, 235
presently (= immediately), 203, 219
pressed, 214, 228
prick (= incite), 194, 207
process, 206
prodigy, 202
profane, 173, 223
profit, 239
proof (of armour), 174
property, 216
purchase (= gain), 180

quit (= requite), 244

raged (= enraged), 188
ragged (= rugged), 256
rail on, 259
Ramston, Sir John, 196
rapier, 234
Ravenspurg, 195
receipt, 161
record (accent), 239
recreant, 161
redoubled (metre), 174
refuge (verb), 256
regreet, 173, 176, 178
remember (= remind), 180, 227
Renald, 196
repeal (= recall), 202, 235
respect, 187, 191
restful, 233
retire (transitive), 202
return (=report), 175, 225
revenue (accent), 239
reversion, 183
rheum (= tears), 182
rid (= destroy), 254
right-drawn, 157
Ross, 194
roundly (= bluntly), 191
rounds (=surrounds), 218
rouse, 208
rubs, 227
rue, 178, 229
rug-headed, 192
ruth, 229

sacrament, 241
sad (= grave), 259
safeguard (verb), 167
Saint George, 175
Saint Lambert's day, 164
Salisbury, Earl of, 210
Savoy, the, 165
say (= assay), 260
scoffing (transitive), 218
Scroop, Sir Stephen, 215
scruples, 255
secret, 198
secure (= careless), 251
securely, 175, 195
security, 214
see (= see to), 194
self and vain conceit, 218
self-born, 207
self mould, 167
sepulchre (accent), 178, 188
set me, 234
set on, 176, 227
sets it light, 182
several (= separate), 253
sheer, 251
short'st, 246
should (= would), 208
shrewd, 214
signories, 212, 235
signs of war, 203
silly, 256

sits fair, 205
sit sore, 195
slander, 160, 179
so (= be it so), 203
sometimes (=former), 168
soon-believing, 160
sooth, 225
sort (= company), 240
sour, 240, 252
spirit (monosyllable), 174
sprightfully and bold, 152
stagger (transitive), 266
stand upon, 209, 234
state of law, 190
stay (= await), 197
stay (dissyllable), 175
still (= ever), 187, 201, 255
still-breeding, 255
stir (noun), 206
stranger (= foreign), 176
stream (transitive), 235
strewed, 180
stricken, 243
subject (adjective), 237
subjected, 219
succession (metre), 193
sue livery, 194
suggest (= incite), 160, 228
sullen, 263
sullens, 193
sunshine (adjective), 239
superfluous (accent), 228
supportance, 228
Surrey, Duke of, 232
sword (= cross), 177
sworn brother, 243
sympathize, 244

tall ships, 196
tattered, 222
tend (= attend), 238
tender (play upon ?), 206
tendering (= cherishing), 157
ten-times-barred-up, 163
there an end, 245
thread (verb), 255
threat (verb), 223
tidings (singular), 196
tied (= obligated), 158
timeless, 233
time to bleed, 162
to (omitted), 202, 251
toiled (= wearied), 235
torn their souls, 223
trade (= passage), 225
tradition, 219
travel (= journey), 179
triumphs, 249
tucket, 173

unavoided, 196
uncivil, 224
undeaf, 186
underbearing, 183
unfelt, 206
unhappied, 211
unpossible, 205
unreverent, 191
unstaid, 186
unthrifts, 208
untuned (= discordant), 176
urging, 211, 253

vaded, 166
vantage, 178, 253
venge, 167
verge, 190
viol, 177

wantons, 226, 250
warder, 175
waste (legal), 190
waxen, 174
Westminster Hall, 232
what (= who), 259
when (impatient), 162
where (= whereas), 219
which (= who), 163, 192, 219, 245
while (= until), 175, 240
whit-beards, 215
Willoughby, 194
Wiltshire, Earl of, 194
wistly, 253
Worcester, Earl of, 202
worth, 160
would (= should), 239
wrack, 195
writ (= written), 240

yearn, 259
yond, 222

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